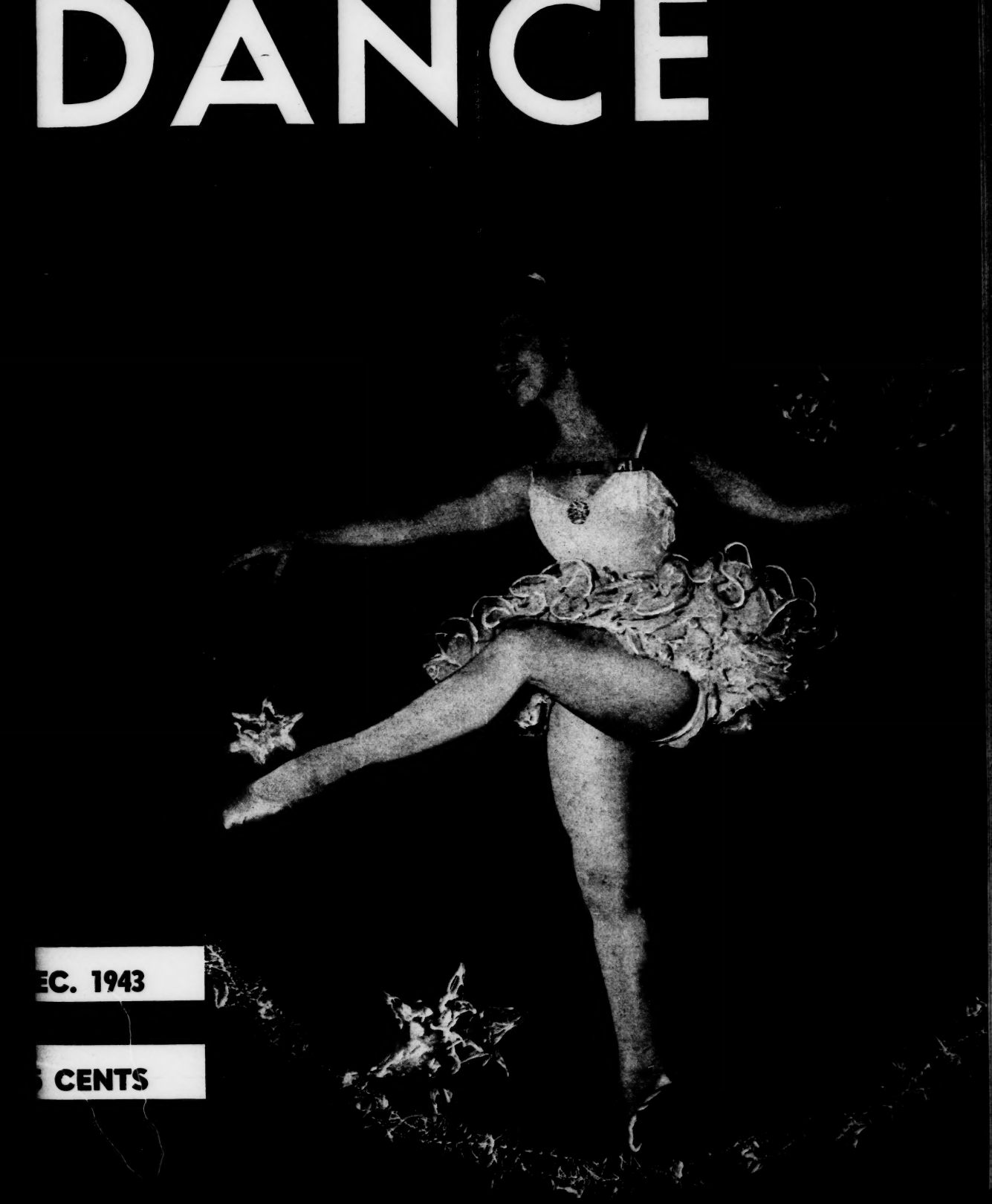
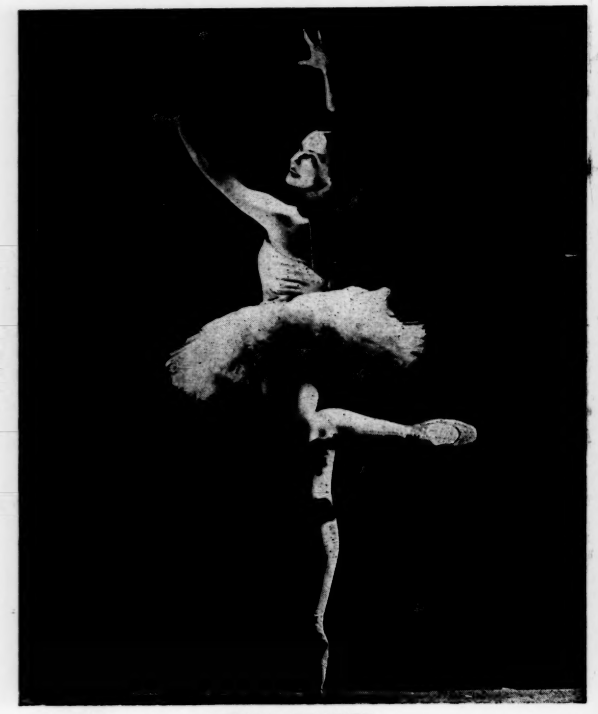
DANCE



EC. 1943

CENTS

The 1944 Dance Artists' Calendar has proven to be more popular than we dared hope. The demand for the Calendar was so heavy we decided to have an additional quantity printed. The Calendars are ready now – but we warn you, they won't last long – so send in your order today!



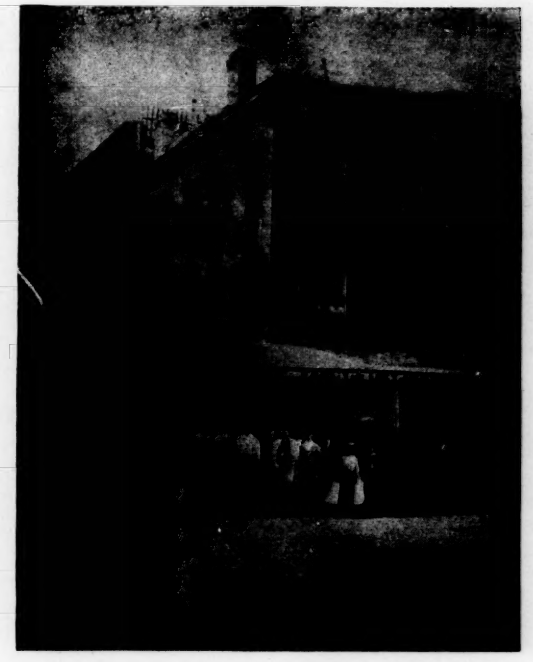
NANA GOLLNER

1944		JANUARY				1944
SUN	MON	TUES	WED	THURS	FRI	SAT
						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23/30	24/31	25	26	27	28	29

NATIONAL DANCE WEEK IS MAY 1st TO 8th

EXACT SIZE

MAY 1st to 8th -- NATIONAL DANCE WEEK -- MAY 1st to 8th



Dazian's first store at 4½ Marion Street
(now Lafayette) in New York City

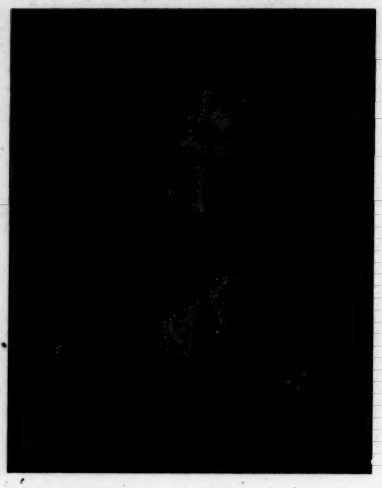
May the New Year bring fulfillment
of all of our wishes for Victory
and a real and lasting peace.

Greetings from

DAZIAN'S INC. 1842—1944

142 WEST 44th STREET • NEW YORK CITY

BRANCHES: BOSTON • CHICAGO • LOS ANGELES • ST. LOUIS



DANCING TAKES THE INTERNATIONAL SPOTLIGHT

From Moscow came word that the tripartite conference took time out from meetings to see the ballet "Swan Lake". Mr. Harriman, representing Mr. Hull, and Mr. Eden were guests of Mr. Molotov. The delegates received a tremendous ovation from the packed house.

In Russia, ballet has long been a form of public entertainment. The Czar appropriated millions a year for the upkeep of the Imperial Ballet and schools in Moscow and St. Petersburg. In those days ballerinas were the proteges and chosen friends of the aristocrats and the wealthy. When ballet first became popular on the continent, it was naturally sponsored by the social set. Therefore, it was somewhat of a surprise when after the Russian Revolution in 1918 the government of the USSR continued to support ballet as an art and a form of public entertainment.

Of course, dance performances were an ideal set up of entertainment in Russia, especially at the start of this century when there was a great percentage of illiteracy, in addition to numerous different tongues and dialects. The State Theatre therefore, found it simpler to have entertainment for the people in the mediums of music, dance and pantomime.

The Russians are now ardent dance and music lovers and the Soviet Regime took the position that ballet with its beautiful orchestration by outstanding composers, and dance routines portraying astonishing feats of the human body, was an art and a form of entertainment which satisfied the soul as well as the senses.

The Russian government now sponsors all forms of dancing. They encourage it in children, for they believe dancing should hold its place with athletics for body building, discipline and training for coordination and concentrated action.

Dance is a worthy profession. A good dancer doesn't just happen. It takes years of training and there is never an end to training. A professional dancer practices from two to six hours every day, even while performing. The muscles must be kept pliable at all times. Yet dancers on the whole are underpaid for the amount of training they go through and the energy they burn up. That is the reason so many of them in this country have recently left the ballet for the concert and the Broadway stage, particularly such good artists as Patricia Bowman, Paul Haakon, Irina Baronova, Mark Platt, Roudenko, Slavenska, Mladova, Roland Girard, Chris Volkoff, Toumanova, Zorina and many others. But there is something encouraging in this exodus. First, it shows that the musical producers realize the value of a good dance number performed by well trained dancers. The Polka dance number in the "Merry Widow" draws one of the most spontaneous responses of the evening. From all indications there will be a continual demand for good dancers on the musical stage. I am glad to see this trend of ballet in musicals, for I think in this way the general public will develop an appetite for it. I am also happy for the artists, for very few of them had ever more than twenty-three weeks a year employment, bringing their yearly salary down to a very modest figure. The producers of musical shows and the management of Radio City, Roxy, the independent dance groups, and the ice and roller skating groups deserve a roll of applause and our full support. I hope they continue to bring good dancing and good entertainment to the public.

Out of this will come a finer appreciation of dancing, and a finer group of dancers. We may even look forward to a nationally sponsored theatre embodying all arts to which Washington may someday with pride invite its foreign visitors.

A warm and friendly word of cheer and the best of all good wishes for Christmas and the coming year.

Publisher

Vol. XVII No. 13 DANCE MAGAZINE DECEMBER 1943

PUBLISHED MONTHLY BY THE RUDOR PUBLISHING CO., 520 West 34th Street, New York 1, N. Y. Rudolf Orthwine, president and treasurer; Lillian Orthwine, Vice-President; Jacob Landau, secretary. Re-entered as second class matter October 16, 1942 at the Post Office at New York, N. Y., under the act of March 3, 1879. Trade Mark registered. Copyright by the Rudor Publishing Co., Inc. 1943. All rights reserved. Contents of the magazine may not be reproduced in whole or part without permission. Unsolicited manuscripts, drawings or photographs are sent at the author's risk. Photographs cannot be returned. Price 25 cents per copy; subscription price $2.50 a year, $4.00 for two years, in the United States and possessions; Cuba, Mexico, Panama and Canada, $3.00 a year. Other countries, $3.50 a year. Subscribers' change of address must reach DANCE Magazine two weeks in advance of publication date. DANCE Magazine is protected by copyright and nothing that appears in it may be reproduced wholly or in part without special permission. DANCE Magazine accepts no responsibility for manuscripts, photographs or other material that may be sent. Manuscripts will be returned only if they are submitted with self-addressed and stamped envelope.

DANCE
MAGAZINE

VOLUME XVII **december, 1943** NUMBER 13

Contents

		Page
Editorial	Rudolf Orthwine	2
Contents		3
American Concert Ballet	Lucile Marsh	4
Great American Ballerina	Artur Michel	6
How One "Y" Did It	Cornelia English	7
Enter the Civic Ballet	Mary Lewis	8
Golden Gate Ice Ballet	Robert Ingram	10
Alicia Markova	Basanta Koomar Roy	12
Tap-Brush-Tap	Sigmund Sameth	14
One Touch of Venus	Bernice Oehler	15
Ice Follies 1944	Mercury	17
Mail Bag	Betty Manning	18
News, Cues and Hullabaloos	Buzz Z. Buzz	20
Chicago Repertory Company	Ann Barzel	22
School Listing Directory		27

Cover: A Christmas photograph by Gerda Peterich of the lovely Marina Svetlova who is now prima ballerina at the Metropolitan Opera House.

Rudolf Orthwine, Publisher and Managing Editor

EDITORIAL

Lucile Marsh, Editor — **Alan E. Murray**, Skating Editor

ART

Ormond Deignan, Art Editor — **Oscar Fileppo**, Art Director

Gerda Peterich, Staff Photographer

Constantine, Hollywood Staff Photographer

CIRCULATION and ADVERTISING

Mrs. Jack Manning — **Sandra Cattrel**

REPRESENTATIVES

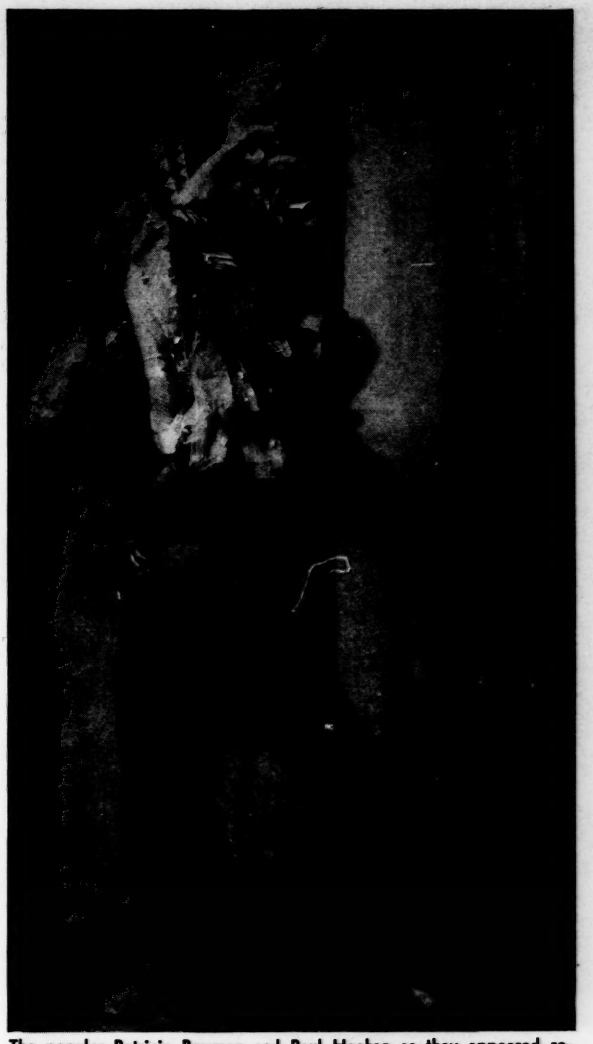
Chicago: ANN BARZEL — Atlanta: DOROTHY GUY

Boston: HELEN SCHULTZ — Cuba: FERNANDO ALONSO

Brazil: JAMES C. MacLEAN

Editorial, Advertising, General Offices: 520 W. 34th St., N. Y. 1, U.S.A.

The opinions expressed by our contributors are their own and Dance Magazine assumes no responsibility for them.



The popular Patricia Bowman and Paul Haakon as they appeared recently as featured dancers at Radio City Music Hall, and scored another hit.

IMPORTANT NOTICE

- **As of January 1st, the subscription price of DANCE MAGAZINE will be $3.00 per year, $5.00 for two-years. Single copies will be 30c. Canadian one-year subscriptions will be $3.50 and $6.00 for two-years. Foreign one-year subscriptions will be $4.00 and $6.50 for two-years.**
- **New subscriptions or renewals will be accepted at the old rates if mailed in immediately. If your present subscription does not expire for some time but you wish to take advantage of the old rates simply send in a renewal and we will extend your present subscription.**

DANCE MAGAZINE, 520 West 34th St., New York 1, N.Y.
Please enter a subscription as indicated below. I will send check (or money order) upon receipt of bill.

Name_____

Street_____

Town_____ State_____

☐ Teacher ☐ Student ☐ Professional

☐ New Subscription ☐ Renewal

☐ 1-Year $2.50 ☐ 2-Years $4.00

One-year Canadian subscriptions $3.00, other countries $3.50.
Two-year Canadian subscriptions $5.00, other countries $5.50.

photos: Gerda Peterich

Featured dancers of the American Concert Ballet are, left to right: Todd Bolender, choreographer of "The Mother Goose Suite" and soloist of "The Five Gifts of Life"; William Dollar, choreographer of "The Five Gifts of Life"; Mary Jane Shea, choreographer of "Sailor Bar" and soloist of "The Mother Goose Suite"; Lillian Lanese, soloist in Balanchine's "Concerto Baroco"; and Georgia Hiden, soloist in "Five Gifts of Life".

AMERICAN CONCERT BALLET

by LUCILE MARSH

SKETCHES BY ENID

The voice has long been crying in the wilderness, "You cannot create art out of greed, vanity and intrigue." But now even the false prophets begin to see that something is wrong with the ballet harvest we are reaping. Of course, they attempt various and sundry explanations—esoteric, political and journalistic. But the truth remains—a great ballet is not to be had for the mere commissioning and the price to mount it.

The real artist creates not for money, not for fame, but because he has an overwhelming desire to express something he feels is important. It may be the soul of the big city which he experiences at twilight on Third Avenue;

it may be a great personal realization he feels in a piece of literature he reads; it may be a torturing rebellion against a war devastated world that gnaws at his heart. But whatever it is that an artist wants to express, he does not wait for a commission to create it.

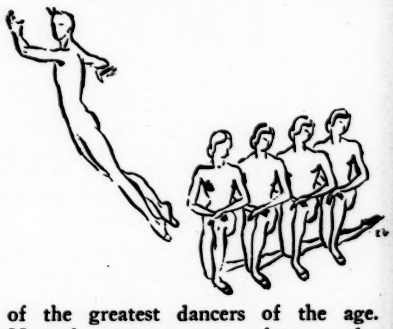
It is a great thrill to discover there are still some such artists left in the dance world today in spite of the ducks and drakes which has been made

of the ballet by greedy leadership, uninspired financial support and a decadent tradition.

The American Concert Ballet is a group of young dancers who earn their living dancing in such shows as "Rosalinda," "Something for the Boys" and "The Merry Widow." Their few spare moments (and they are few when you dance in a Broadway hit) they wanted to spend creating ballets of their heart's desire. They didn't wait for a commission, nor funds, nor recognition. They got together and danced until three new ballets were ready for production.

The American School of Ballet lent them its studios to rehearse in. Balanchine encouraged them and gave them his Bach Ballet as a classical opening to their program. The School of Trades and Needlework gave them their first engagement, the Dance Theatre of the Y.M.H.A. their second. They are now booked by Boosey and Hawkes Artist Bureau.

Most important in the group is Bill Dollar, known as the "Papa" of the company. Although a very young Sire he is, to be sure, Dollar is an experienced dancer. If the ballet world had been keyed to talent and art instead of the extraneous matters it is keyed to, Dollar would have been one



of the greatest dancers of the age. Now he appears as a choreographer of depth, personality, and the greatest flair for dance sequences since Fokine. We hope the ballet world will make

the most of his choreographic talents for *its* sake as well as his, as it certainly did not of his dancing ability.

For his ballet, "Five Gifts of Life," his inspiration was Mark Twain's fable, "Five Boons of Life," which he quotes

as follows from the program:

In the morning of life came the good Fairy with her basket, and said: "Here are gifts. Take one, leave the others. And be wary, choose wisely; oh, choose wisely! For only one of them is valuable." The gifts were five: Pleasure, Fame, Wealth, Love and Death. The Youth said eagerly, "There is no need to consider"; and he chose Pleasure. It was short lived and disappointing. He said: "If I could but choose again, I would choose wisely." The Fairy returned with four gifts, "Choose once more, and, oh remember, time is flying and only one is precious." He considered long, then chose Fame, the target for mud in its prime and compassion and contempt in its decay. "Choose again." It was the Fairy's voice. He chose

Wealth and the Fairy sighing went away. Came a day when the man sat shivering in a mean garret, cursing all the world's gifts. "Choose yet again." It was the Fairy's voice. "Two gifts remain. And do not despair. In the beginning there was but one that was precious, and it is still here." The Youth chose Love and did not mark the tears that rose in the Fairy's eyes. After many years the man sat by a coffin in an empty house; for each hour of happiness the treacherous trader, Love, had sold, he had paid a thousand hours of grief. The Fairy came bringing four gifts, but Death was wanting. "I gave it to someone else; he was ignorant but trusted me, asking me to choose for him. You did not ask me." "Oh! Miserable me! What is there left for me?" "What not even you have deserved: the wanton insult of Old Age."

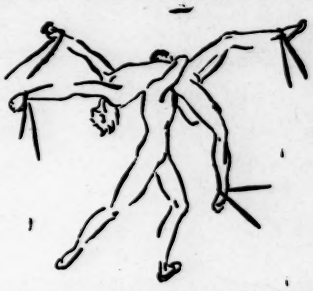
It is interesting that Dollar received a real inspiration from the fable; he did not just take it over intact as a libretto. In discussing the theme, Dollar pointed out that it meant to him that only the great choose what Destiny offers in such a way as to live eternally. Death to Bill Dollar means the Life after death, so the hero of the story well deserved his fate in always choosing the immediate gifts of life instead of the eternal values of immortality.

The minute Dollar heard Dohnanyi's music he felt that was the ideal score for his ballet. However, to choreograph the characters and episodes with the music necessitated many changes and developments. The whole turned out to be particularly successful musically and choreographically, just because of these adjustments.

Todd Bolender did credit to both the choreographer and himself in his dancing of the Youth. He has a strong expressive style of movement that includes classic ballet, acrobatic and dramatic techniques to excellent effect. Little Georgia Hiden, who it seems only yesterday was a student at the American Ballet School, blossomed out into a gracious and appealing ballerina as the Fairy.

"Sailor Bar" by Mary Jane Shea grew out of a deep concern for the youth which she sees everyday bandied about by the demoralizing influences of war to cast aside their most precious traditions, only to find they have cheated themselves out of the things they want most. If anybody thinks the young dancers aren't doing a lot of original thinking and philosophizing, read this libretto:

Sailor Bar could be any bar in any city during war time. A sailor, his girl and the other habitues of the bar look for a moment's relief from the loneliness of their lives, but find only the tentativeness and casualness of hu-



man relations of the present day. The ideal selves of the girl and sailor portray the "mental picture" of what the two young people wish in their relationship, but the frustration which results from their relationship in reality, finally destroys even their illusions about each other.

Jane Ward as the young girl was appealing and lovely. Frank Moncion was strong and decorative in his movement patterns as the Sailor.

Todd Bolender's impressions of "Mother Goose Suite" to music by Maurice Ravel were poetic, moving and imaginative. Mary Jane Shea was particularly eloquent as the little girl and so was Aaron Girard as Hop o' My Thumb. Lillian Lanese and Frank Moncion did a very intriguing adagio as Beauty and the Beast. The pro-

gram notes on this ballet were less explicit:

Dream pictures, like pictures in water, are disfigured by motion, so that he hits the target best who is able to realize the true picture in the distorted one.

As you will have noticed up to now, a choreographer of one ballet dances in the next one, and each member of the small and extremely capable company dances big or little roles as the

(*Continued on Page* 29)

GREAT AMERICAN BALLERINA

by ARTUR MICHEL

The second installment of the life of Augusta Maywood, famed Nineteenth Century ballerina.

When Augusta Maywood set out on her second trip to Italy, she could look back on an eventful childhood, on an apprenticeship full of ups and downs, and even on two chapters of artistic success. Now, however, she had to match her talents against a broad phalanx of dancers, who were either already recognized favorites or, thanks to youth and ability, quickly ascending to fame.

AMALIA FERRARIS

It would be a fascinating task for a dance historian to follow closely the hurdle races of the "Dancing Celebrities" from theatre to theatre in Italy during Augusta Maywood's heyday (1847-1862). One would see that, year for year, the American ballerina was among the very few to come in first or second. This writer must content himself to sketch in with a few strokes the most brilliant of her competitors.

The Rivals

Shortly before Augusta Maywood

Courtesy of George Chaffee

SOFIA FUOCO

came to Milan (1847) the director of the Paris Opera had seen the 17 year old Sofia Fuoco dance at La Scala and engaged her on the spot. After her Paris debut, Theophile Gautier paid tribute to "her originality, her matchlessness." True, she might not have been thoroughly accomplished, but when she danced, she seemed "to graze the ground with the tip of her nail, alive, quick, dazzling in her rapidity." In everything executed by her there was (he said) that neatness, that finish, that precision which were to the dance what diction was to poetry. He was taken by her piquant vivacious features; her lips parted in a natural smile. Another critic extolled not only the incredible strength of her *pointes* but also her "gentile vivacité italienne." In London, she was found "redolent of personal charms"; and, on her return to Italy, her "magic feet" came in for their share of praise. Again and again, however, it was her *grazia* that was singled out as her special claim to distinction, the *grazia* of her *pointes,* her arms, her swinging movements and turns. A more electrifying and seductive being was beyond anyone's imagination.

Quite different in tone were the echoes that Amalia Ferraris called forth. What was praised as her particular asset was the "poetry" of her movements and poses. Her dancing, too, was always charged with verve and vigor, yet it was etherealized by a singular lightness and delicacy. She certainly understood how to give each particular role its specific character. Time and again, this elegant and supple dancer provoked astonishment by new, unexpected, capricious turns and steps. She had a compelling stage presence, a "prestige sans égal." But the uniqueness of her art lay in the great style of her dance. She had succeeded in giving her dances an ideal beauty, a classic contour that was not, however, academically solemn, rather it evolved out of lively graceful movement. In reading the description of her dances, one is reminded of the paintings of that last great master of French classicism, Jean-Dominique Ingres, and it is not far-fetched to suppose that he did have influence on the style of her dancing.

It was Carolina Rosati to whom Augusta Maywood stood closest artistically. Both were dramatic dancers. A dramatic dancer, I should like to remark, is a dancer in whom an endowment for the dance is inextricably linked with a dramatic nature (that dramatic nature that is the mark of the born actress) so that every urge to dance is simultaneously a drive toward dramatic expression. It is in this sense that Carolina Rosati and Augusta Maywood were sisters, and they were almost the last great dramatic dancers of the 19th century. Carolina Rosati was not a dancer of heroic proportions. What was generally admired about her was the naturalness and simplicity of her dra-

(*Continued on Page* 26)

CAROLINA ROSATI

HOW ONE "Y" DID IT

by CORNELIA ENGLISH

The Y.M.H.A. on 92nd Street and Lexington Avenue, New York City, is sixty-five years old, but its dance history is less than ten years old. However in these ten years it has made such dance history that every community center will find it rich in inspiration for its dance program.

William Kolodney, Educational Director, is the quiet charming man behind this high powered idea for making the dance really function as a community activity. In 1935, three schools of the modern dance were invited to give a lecture demonstration

ARGENTINITA

at the Y.M.H.A. Kaufmann Auditorium. John Martin was chairman and master of ceremonies, presenting Martha Graham, Doris Humphrey and Charles Weidman, and Hanya Holm. Great interest was aroused and demands for courses immediately followed. Each one of the dancers in the demonstration agreed to present a beginners' and advanced course, making eight dance courses in all. There were also arranged at this time four ballroom classes and five classes for children in basic dance rhythms.

The next step in making a Dance Center at the "Y" was to inaugerate a series of dance recitals. The first dance recital given was by Martha Graham and the line that formed to buy tickets looked like that around Radio City Music Hall. This left no doubt as to the success of a subscription dance series. The plan followed by the Y.M.H.A. is worth imitating. A few top notchers were combined with astutely chosen debuts and a recital of young dancers chosen by competition auditions.

If the subscription was bought to the whole series it only cost three dollars for eight concerts for students and "Y" members, and four dollars a series for the general public. The first year this subscription came out with $500 to the good after all expenses were paid.

Each year the dance subscription series has carried on with a greater and more appreciative audience. It is interesting to note that the Y.M.H.A. has presented in this series the New York debut of the Littlefield Ballet, Paul Draper, Carmalita Maracci, Hampton Institute Negro Dance Company, Anna Sokolow and group,

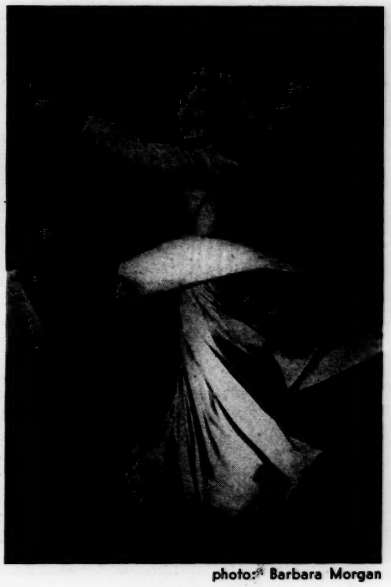


photo: Barbara Morgan

MARTHA GRAHAM

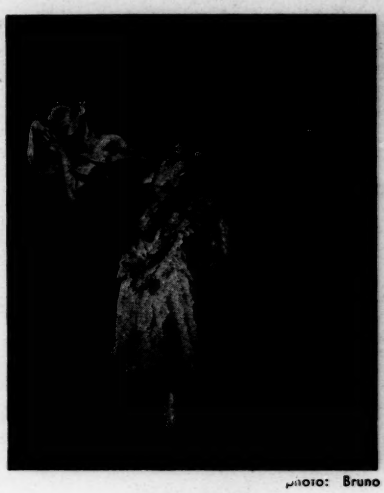


photo: Bruno

MIA SLAVENSKA

Lisa Parnova, and Kerstein's Ballet Caravan. It is interesting that Karen Conrad received her first New York applause in the Littlefield debut and it was deafening. Lisa Parnova's appearance at the Y.M.H.A. brought her forty engagements. Carmalita Maracci's appearance at the Y.M.H.A. brought her fifty engagements and a Columbia Concerts Management tour. Katherine Dunham made her first New York appearance at the Y.M.H.A. with the Negro Dance Recital Group as guest artist in the part of their program devoted to historical Negro dances.

Victor Chenkin staged a big comeback by his appearance at the Y.M.H.A. Chenkin was a movement interpreter of folk songs. Kolodney telegraphed him in Paris to come and give a performance at the Y.M.H.A. He had engagements consistently for three years from coast to coast, in fact, until he met with an auto accident that forced him to retire.

Noami Aleh Leaf, Palestine dancer made her debut at Y.M.H.A., and Benjamin Zemach gave his first recital with his company there. The Y.M.H.A. was the first to give the new American Concert Ballet an engagement.

In its auditions the Y.M.H.A. has discovered Valerie Bettis, Pearl Primus, Sybil Shearer, Virginia Johnson and her group from California. Two hundred and fifty young dancers have auditioned in these tryouts. This year there were fifty candidates; two came all the way from Texas to audition.

Although most of the candidates

(*Continued on Page* 30)

This is the first of a series of articles on Civic Ballets throughout the country. All local groups are invited to send in photographs and material on how they organized their Civic Ballet.

ENTER THE CIVIC BALLET

No. 1, The Akron Ballet Company

by MARY LEWIS

One of the most promising developments in the whole dance world is the development of civic dance groups throughout the country. These local companies are bringing the serious dance into the life of their communities and teaching them not only appreciation of dance art but giving the young dance artists in the groups the joy and development of participation in a local dance company.

Some of these groups have taken the name of Civic Ballet, not because they are dedicated exclusively to the ballet technique, but for want of a better name. If we could all remember that ballet originally meant a story in dance form rather than a special technique, Civic Ballet would be an ideal name. But certainly in this new dance development, it is hoped that all possible techniques and approaches to the dance will be given equal opportunity to enrich the local dance performances.

After the war there will be another great opportunity to mould life more to our heart's desire, and community art groups will have a new chance to fill the leisure hours of youth with the soul satisfying activities of beauty. Why should the young artists of our country be drawn into the soul destroying maelstrom of decadent Broadway? Why shouldn't each community develop its own beauty in its own simple, wholesome surroundings?

The communities that have been far sighted enough to start these art groups now will be the ones to lead the new era and profit soonest and most from their wise investments in beauty.

Such a group is the Akron Ballet Company. It started when Dr. Bethuel Gross of Akron University summoned the local dancing teachers to a meeting and asked for volunteers to produce a group of dances at his Christmas Festival. Three teachers volunteered.

To raise money for the ballet, patrons were asked to buy seats; there was a raffle on a war bond; and each member of the ballet was charged a dollar a month for rehearsal. Members of the ballet were chosen by tryouts. The three teachers worked in complete harmony, sharing the duties of choreography and rehearsal. The college Glee Club and orchestra supplied the music. Four short ballets were prepared. Although a snowstorm raged on the night of the performance, the house was sold out and people were turned away. The audience that did get in was entranced.

The program was as follows: Polonaise from the opera "Christmas Night" (Rimsky-Korsakov), choreographed by Betty Holliday King; "The Spirit of Christmas" (Riebold), choreographed by Vickery Hubbard; "A Dream of Christmas" (Ketelby), choreographed by Arlene Zwicker; "A Christmas Fantasie" (Grossman), choreographed by Dolores Halter.

Members of the Art Department participating were as follows: From the faculty, Mrs. Jane S. Barnhardt, Professor of Art; Miss Rena Nancy Cable, Assistant Professor of Art; Miss Friedl Moch, Miss Mary Riblett, Mr. Ralph Hillborn; Students, Miss Margaret Elliott, Miss Kathryn Carr, Mr. Blaine Johnson, Miss Mildred Gross, Miss Amy Ware, Miss Marcheta Davis, Miss Mary Louise Wolf, and Mr. Todd Owens.

Members of the Department of Music co-operating were as follows: Dr. Bethuel Gross, Head of the De-

photo: Julius Greenfield

The Duncan costume, freedom of movement and flowing formation characterized this ballet.

partment; Mr. Elmer Ende, Associate Professor of Music; Miss Genevieve Rider, Assistant Professor in Public School Music; Mr. Clarenz Lightfritz, Instructor in Piano; Mr. John Stein, Instructor in Voice; Mr. William Wheeler, Instructor in Voice; Mrs. Dorothy Van Sickle, Departmental Accompanist; Mrs. Lotta Phillips Smith, Director of Public Relations.

An Akron newspaper wrote: "This department has only one criticism to make of the ballet's debut. The dancers did not appear on the program often enough. These attractive and capable young performers should have given the entire program themselves, with the help of the orchestra, of course. I hope that when the Akron Ballet Company gives its next performance there will be only dancing on the program. When the Ballet Russe or Ballet Theatre appears with the Cleveland Orchestra, the customers get dancing and instrumental music. The new Akron dance company has capable choreographers as well as dancers, members with knowledge of costuming and scenery, so there is every reason to expect ambitious productions in the future."

This was the beginning, and the Akron teachers and ballet enthusiasts are to be congratulated on having the vision and spunk to organize this first effort into a permanent institution and carry on the work so well begun.

The following officers were elected: Mrs. L. A. Graham, President; Mrs. Adeline Ott Lahrmer, Secretary-Treasurer; Miss Dolores Halter, Organization Chairman; Miss Marjorie Stachler, Assistant Treasurer; Mrs. A. C. Hutchison, Patron List Chairman; Miss Muriel Kelleher, Costumes; Mrs. Burt V. Stevens, Ways and Means Chairman; Miss Marion Geyer, Chairman Advisory Board.

The second performance of the Akron Ballet Company was given by the Women's City Club which paid the ballet a fee for appearing. Now the ballet rehearsed in the various teacher-choreographers' studios. They started to buy their own costumes. Some were made by hired dressmakers but many were sewn by the devoted mothers of the group. These costumes could be borrowed without charge by members of the company if they were returned in good condition.

The second program included the following: Polonaise (Rimsky-Korsakov), choreographed by Betty Holliday King; May Night (Selim Palmgren), choreographed by Adeline Ott Lahrmer; Study in Arabesque (C. Galos), choreographed by Dolores Halter; To Spring (Georges Enesco, Edvard Grieg), choreographed by Arlene Zwicker; Polka Trio (Johann Strauss), choreographed by Dolores Halter; March for Americans (Ferde Grofe), choreographed by Rose Lorenz, directed by Adeline Ott Lahrmer; Les Sylphides, directed by Betty King.

photo: Julius Greenfield

"Les Sylphides" (after Fokine) supplied the classical backgrounds so necessary to a program.

photo: Julius Greenfield

The modern motivation and technique used in this ballet brought the program up to the minute and rounded out a varied program, making a representative evening of all types of dancing.

This program elicited the following newspaper comments: "Here is another civic organization that seems destined to become a permanent fixture in Akron. There has been a tremendous revival of interest in the ballet in American cities, and our own dance group has demonstrated at previous appearances as well as those yesterday that it has a definite place in the city's entertainment life. That statement is backed up by the appreciative audiences. This reviewer wishes space would permit him to single out for individual mention in the case of each number the talented and attractive girls who contributed to the success of the two programs and the choreographers and directors who gave the performances such a professional touch."

There followed several paid performances of the Akron Ballet presented by the Donor's Society, The College Club and Civic Opera Company.

By spring the Akron Civic Ballet presented a Spring Festival, matinee

(*Continued on Page* 30)

photo: Gabriel Moulin

Presentation of the "Nutcracker Suite" Ballet on Ice at East Bay Iceland during the Berkeley Festival Association Pop Concerts and Ice Ballet. William Christensen was the choreographer.

THE GOLDEN GATE ICE BALLET

by ROBERT INGRAM

Berkeley sets a new high in bringing dance art values to California's frozen stage.

Twenty years ago DANCE Magazine's present Skating Editor conceived the idea of transforming the sport of skating into the dance on ice, but it remained for the good citizens of the university city of Berkeley, California, at the continental end of the San Francisco Bay Bridge to breathe life into Alan E. Murray's vision. Claims of "first time" are always dangerous, yet it seems certain that the community-sponsored 1943 Berkeley venture is in fact that initial presentation of an entire, successful season of ice ballet.

Fifteen thousand of the home folks came to enjoy the six Friday night performances staged at Iceland between July 16 and August 20.

Now firmly established as an "annual", the California event came into being as the result of a succession of circumstances. To begin with, the city of Berkeley (pop. circa 100,000) had a birthday three years ago. To give the proper flavor of pomp and achievement to the celebration of its seventy-fifth anniversary, the University of California's home community delegated to its leading merchant, far-sighted civic-minded Lester W. Hink, the task of staging an ambitious music festival at the University's renowned outdoor Greek Theatre.

The anniversary music project was packed with culture and big names: John Charles Thomas, Bruno Walter, Janet Reed, Miramova, Lois Moran and others, but a liberal dose of California's perverse "unusual" weather discouraged attendance at the open air fete, and box office results were not financially comforting. But the Berkeley Festival Association had been born, with hard-working Lester Hink as its President.

Came the war. Mr. Hink is nothing if not courageous. Sweeping aside the sobering influence of the preceding year's loss with the tag-line "wholesome entertainment for our war-busy people", the Berkeley Festival Association last summer turned to its extensive new ice rink as the setting for six weekly pop concerts and "ice revues" modeled on the St. Paul pattern. These skate-shows showed little if any departure from the conventional "carnival" routines largely adapted from the free skating of competitions, but the public response was good and the Festival was encouraged to try again this year.

One of the pioneers who doggedly fought in the forefront of the many battles that preceded the building of Berkeley's Iceland was a member of the state university's faculty, Julius Schroeder. Still a faculty man, busy six days each week teaching German to U. S. soldiers preparing for der American Tag in the Reich, Schroeder is likewise General Manager of the rink and Production Manager without salary for the Festival series. A skating enthusiast who in the memory

of living man has never been seen on the silver blades, and the respected Coach of the champion University of California Bears hockey team, who has yet to take his first swing at the puck, this paradox of the ice world proved to be a fortunate selection as "impresario" of the ice ballet.

Schroeder had watched his rink grow from a shaky experiment into one of the nation's top centers of the sport. As the home arena of the St. Moritz Club, Berkeley-trained skaters swept the 1943 Pacific Coast Figure Skating Championships. Even Boston's dashing Gretchen Merrill, current U. S. F. S. A. National Senior Women's Singles Champion, came to Iceland for four months of intensive pre-competition instruction from Maribel Y. Vinson.

Nevertheless, Schroeder felt that skate fare more satisfying than that which marked the smoothly coached and well executed St. Moritz Club carnivals, might be possible. This idea became an obsession with him in the months preceding the opening of the 1943 Festival series.

Meanwhile a San Francisco resident artist was casting shy glances in the direction of the Iceland skaters. His name should be a familiar one to readers of the DANCE. William Christensen, the Artistic Director and principal choreographer of the San Francisco Ballet Company since its inception, had directed his dancers in three ballet selections at the Greek Theatre Festival, and again last year in conjunction with the ice shows. He was fascinated by the size of Iceland's frozen floor and its possibilities as a new kind of dance stage, but even more by the opportunity his ballet-nurtured imagination recognized in the sweeping movement of the skaters. Christensen had become well acquainted with Guy Owen and other top-flight professionals; he found in Owen a kindred spirit approaching the same problem independently from the experienced skater's viewpoint.

Christensen said little to the Festival management. After all, his San Francisco Ballet had been retained again for three performances in the 1943 series, he had a full calendar with the Opera Ballet at home and on tour, and he had his dance schools on both sides of San Francisco Bay. Schroeder finally made the break. During one of his talks with the genial "Mr. C.", he touched on his vague feeling that new things might be attempted. The spark found ready fuel, the two of them talked far into the night and in the fire of discussion the first complete season of ice ballet took shape. Festival President Hink endorsed the idea and a Balletmaster became Director of the ice show, with a free hand and no questions asked.

Here a word about the material with which Christensen was to work. Since its opening in 1940 Iceland has been the home rink of the St. Moritz Ice Skating Club, and of the distinguished professionals and teachers, Maribel Y. Vinson and Guy Owen. Miss Vinson is the only person ever to win the United States Senior Women's Singles crown nine times, and Mr. Owen the coveted North American title on five occasions. Both are well known as ice show stars here and in Latin America, and as outstanding show producers. As instructors they rank high, and the success of their students in the 1943 national and Pacific Coast competitions must have set some kind of record. This then, was the reason Christensen was able to carry his dream of ice ballet to such a successful conclusion in the short space of a six weeks season, for not only did he have a wealth of beautifully trained skating talent at his command, but talent which was rich in the experience of Vinson-Owen directed ice shows. Add to the favorable factors one more consideration: many of the leading performers had been for some little time pupils at Christensen's Ballet School only a few short blocks distant from the rink.

So it becomes evident that Berkeley was ripe for the noble experiment. As a heritage from the earlier Berkeley Festivals, this year's series retained the pop concert feature. For the purpose, and also to furnish the accompanying music for the ice ballet, nothing less than a fifty-piece symphony organization was engaged. This aggregation was billed as the Festival Symphony Orchestra, a home-town title which only thinly disguised the fact that it was made up of musicians from the famed San Francisco Symphony. Of the parent San Francisco orchestra's total of seventy, the fifty comprising the Festival Symphony represented all but one of the first-instrument players.

Please note that these are the men who had just finished engagements with the Ballet Russe and the Ballet Theatre in San Francisco, and who annually play for the Opera Ballet. Conducting them at Berkeley was Fritz

(*Continued on Page 28*)

The combination of dancers (on the stage in rear) and skaters (on ice in foreground) is a new departure by the Berkeley Festival Association and offers great possibilities for development.

photo: Moulin

photo: Seymour, Courtesy of Museum of Modern Art Dance Archives

ALICIA MARKOVA

by BASANTA KOOMAR ROY

One evening when I was talking with Mr. Massine in his dressing room, on the art and philosophy of the Ballet, he suddenly walked out of the room, and in a minute returned with Alicia Markova. Without saying a word, he began to turn Markova around as a great dressmaker affectionately turns his favorite model in a fashion show. I was wondering within myself what it was all about. After a few moments I noticed that a certain angle of Miss Markova's profile faintly resembled that of Anna Pavlova. Just then Mr. Massine broke his silence by saying:

"Doesn't she look like . . . ?"

"Like Pavlova, you mean," I said.

"Yes."

"Yes, a certain angle of her profile has indeed a touch of Pavlova; and the parting of her hair in the center accentuates that resemblance."

"And she has a marvelous technique. Alicia, this is Mr. Roy of India, a friend of Pavlova and Shankar."

This was my first formal introduction to Miss Alicia Markova; and up to that time, I am certain that I had not seen her dance her immortal "Giselle".

Miss Markova was born in London, England, as Lilian Alicia Marks. She was constantly sick as a child. Nutritious foods and drinks refused to nurture her body. Her arms were weak. Her cheeks were pale. Her eyes were sad. Her thin legs had to struggle hard to carry her frail little body. Gradually, her legs became so weak that it was feared that she might go lame, and might have to walk on crutches. Doctor after doctor was consulted, but little Alicia was weak and sick just the same. Her English engineer father was nervous and frantic in his helplessness to win perfect health for his child. Her dear Irish mother offered fervent prayers for the very life of her darling Lilian.

At last a doctor quite accidentally discovered that the child had feeling for music; so he suggested that the physical exercise of ballet dancing might strengthen her legs, and thus improve her health in general. The mother lost no time in taking her to a dance school in London. Little Alicia took to dancing as instinctively as a baby swan takes to swimming. Within a month's time this phenomenal child of eight had learned more of dancing than most bright children master in a year. After only three months' study her teacher presented her to the public in a students' recital. Alicia danced her "Eastern Dance" and made a hit with the West. She danced it again on other occasions, and made a greater hit. The success of this dance was so sensational that Mr. George Shurley lost no time in engaging her to dance in his production of "Dick Whittington" in 1920. Mr. Shurley billed "Little Alicia" as "The Child Pavlova". She danced "Poppy", "Butterfly" and the "Eastern Dance". She made a still greater hit.

Now her parents began to think seriously of dancing as a profession for little Alicia. As if just to help in the fulfillment of the destiny of Alicia as a great ballerina, Providence just about then provided London with a new Ballet School, "The Russian Academy of Dancing", founded by Princess Seraphina Astafieva, formerly a dancer of the Russian Imperial Ballet, and the Diaghileff Ballet. Mrs. Marks took Alicia to Princess Astafieva's studio. The Russian Princess ballerina greeted little Alicia with much courtesy. But when the mother proudly showed her the proofs of Mr. Shurley's stunt in billing her as "The Child Pavlova", Princess Astafieva's Russian temper flared up, and she flatly refused to accept Alicia as a pupil.

"No—no—no! No—no—no! I won't teach the child that disgraces the great name of our Pavlova. There is only one Pavlova in the world, and she is our Russian Anna Pavlova. I won't teach this little thing. No—no—no! No—no—no!" cried the outraged ballerina.

The mother was broken-hearted. Alicia was sad, and a little frightened by the explosive temper of the teacher. Slowly tears began to gather in the beautiful and tender

eyes of the child. With her eyes glistening Alicia looked up into the eyes of the Princess. Tears in such precious eyes at once melted the heart of the Russian Princess. The tempest of her temper quickly subsided. She gently asked the child to dance for her.

Alicia, nervous to the extreme, wiped her tears away; but she smiled sweetly and danced Rubinstein's Valse Caprice for Princess Astafieva. She danced it with such innate refinement, exquisite charm and technical precision that the Princess at once accepted her as a pupil. As a jeweler knows jewels, so Ballerina Astafieva automatically envisaged a great future for this child as a dancer. Alicia was then only ten years old.

The hard work of the regular ballet exercises considerably improved Alicia's health. She took a new interest in life, and a greater interest in dancing. For three long years she studied and practiced most conscientiously. Then on January 26, 1923, she made her debut as a ballerina at the famous Albert Hall of London in the first recital of Princess Astafieva's Anglo-Russian Ballet. Alicia danced three dances especially arranged for her by her famous teacher. The dances were "Sylvia", "The Swan" and "The Dragonfly". The child ballerina danced these dances with such grace and technique that little Alicia became the talk of the big town of London. Both the press and the public accepted her with warmest approval. Even eminent dance critics like Beaumont and Haskell were thrilled with the tremendous possibilities of Alicia's budding art.

Princess Astafieva was highly pleased with the rapid progress Alicia was making in her dancing. This phenomenal progress was perhaps enhanced by her childhood association with an exceptionally promising little boy then studying ballet in the same school. This boy, only a few years older than Alicia, was Patrick Healy-Kay, half Irish and half English. He is now known to the world as the famous Anton Dolin. This childhood friendship between the two has no doubt contributed much to the artistic development of both Alicia and Anton.

Great careers scarcely ever run smoothly. Alicia's father died soon after her great success at the Albert Hall. The good mother's sorrows were doubly deepened by the thought that Alicia's dance lessons would have to be stopped. Poverty stared the family in the face!

"You can't take your dancing lessons any more, my darling," said the mother to her child, "because we have no money to pay for the lessons. We are poor, Alicia, my dearest. What shall we do?", and she began to cry at the cruelty of fate.

Sweet little Alicia, too, began to cry as if her heart would break into a thousand pieces. She cried, she sobbed, and she sighed—she sighed, she sobbed and she cried. Her mind was, as it were, dancing on the toes of gnawing disappointment.

The poor mother of Alicia hugged her dear child to her bosom, and her tears almost bathed the beautiful black hair of her darling daughter. Alicia hugged her mother and cried more bitterly. The mother could not stand this any longer. All of a sudden she stopped crying herself and said,

"Come, Alicia, let us go to Princess Astafieva, tell her the truth and seek her advice."

The mother and the daughter reached the studio as fast as they could. The mother told the teacher the story of her husband's death, of her poverty, and her consequent inability to continue her daughter's dancing lessons.

The soul of the Russian teacher spoke through her lips: "Stop Alicia's lessons! The idea! No, that can never be while I am alive and am able to teach. Why, she's the best and the most promising of all my pupils! I can almost see before my eyes her future as a great ballerina. I will teach her without any fees whatsoever. Besides, if you need money for her upkeep in any way, please, please do not hesitate to come to me. It is a rare privilege to be able to teach a dancer like her. I have great plans, and greater dreams for my little Alicia. You are her physical mother, and I am her art mother. So we are sisters!" The teacher embraced the mother and gave her a Russian kiss on the cheek and said to her smiling pupil:

"Alicia, my darling, work harder than ever before, and *think more than you work.* You are meant by God to be

(*Continued on Page* 26)

Left to right: Alicia Markova as a child, taken from a postcard circulated in 1919. Photo by W. E. Sorrell (Courtesy of the Museum of Modern Art Archives); Alicia Markova dancing with Anton Dolin in the ballet, "Giselle"; Markova with her coach, Vincenzo Celli. Photo by George Harescu.

How a U. S. aviator used his tap dancing to save the day.

TAP-BRUSH-TAP

by SIGMUND SAMETH

The letter arrived in the afternoon mail but Miss Neeley was so busy drilling the accompanist that she had no time to glance at it before the children began pouring in. It was nearly seven o'clock and the last class, "Advanced Children's Ballet" had finally gone home. Miss Neeley untied her own pink toe shoes, lifted the letter from under her desk blotter and walked barefooted to the reception room now empty of the usual chattering parents. She sat down in the one comfortable chair and blissfully uncurled her toes for a moment. Then she looked at the letter in her hands. The way it was creased, travel-stained, and postmarked, it had come a long way.

It was addressed to Miss Annette Neeley, Neeley School of the Dance, Musical Arts Building, Center City, Iowa. Along the edge of the envelope was a heavy rubber stamped line: PASSED BY CENSOR. The contents were written in a large boyish script:

Somewhere in the Pacific

Dear Miss Annette,

You probably do not remember me, but if you have a copy of the photo they took of your recital group in 1927, I am third from the left in the second row. You will not have any trouble finding me because I was the only boy in a class of nineteen girls. Zowie, did I take a razzing from my pals about that! Gee! that was sixteen years ago. You had just started your dance studio then. I used to come to your school every Saturday at 3 P.M. and I remember I didn't miss a lesson the whole season. After all this time, I don't suppose your feelings will be hurt to find out that the main reason I used to come was because Mom said if I didn't have my lesson on Saturday, I couldn't go to the ball park with Pop on Sunday.

However, I do not mean to get off the beam with reminiscences. What I wanted to tell you is that I have nine of the swellest fellers who want to start a tap-dancing class with you after the war. That's one thing we're going to do if we all get out of this mess, we decided. Maybe I ought to tell you how you came to get this assortment of potential pupils. But first I'll tell you about "Durable Dora".

"Durable Dora" is a B-24 bomber and I am her tail gunner. There are nine more of us and we all were strangers until we came together at a Pacific Air Base to form the combat crew of this Liberator bomber. I can't tell you exactly where we saw action but we saw plenty, and "Durable Dora" always pulled us through.

This one mission I want to tell you about was plenty tough. We were trying to skip-bomb a Nip cruiser, and they sure threw the flak at us. We scratched off the Nip, but by the time we were ready to streak for home, "Durable Dora's" wing surfaces looked like a punch-board with the last chances taken. Honest, Miss Annette, it was the kind of a day when you sure feel like blessing your self-sealing gasoline tanks.

My spot in this ship is a little plexiglass booth way out in the tail and I have two caliber .50 stingers. Well, picture me sitting back there talking over the interphone with the radio operator about the chances of getting up a little poker game at the base later on, when these three Zeros come plummeting down on us. I sing out to the

(*Continued on Page* 26)

ONE TOUCH OF VENUS

Bernice Oehler once again catches the essence of a show in her movement sketches of "One Touch of Venus", currently playing at the Imperial Theatre, West 45th Street. Center: Mary Martin as Venus. At left, top to bottom: Sono Osato and Peter Birch; Ballet called "Forty Minutes for Lunch"; Sono Osato and Peter Birch. At right, top to bottom: Ruth Bond and Lou Wills, Jr. in "Way Out West in Jersey"; Paula Lawrence; Sono Osato and Robert Pageant in "Foolish Heart"; Sono Osato and Robert Pageant in the Ballet, "Venus in Ozone Heights". See page 23 for review.

A Capezio Scoop

OPERA LENGTH SILK HOSE

YOU'LL believe in Santa Claus when you see the thousands of pairs of handsome opera length hose that Capezio is offering to dancers now. Mesh stockings of really luxurious quality in all-silk or lisle, such as you never dreamed of finding in these times.

Sleek, shimmering, leg-flattering silk hose to add a note of exquisite beauty to your costumes. Made of long-wearing, run-resistant silk mesh. Sturdy heel, toe and garter re-inforcements. Opera length 43"-45". Sizes 8½ to 10½. Pink, Black, Suntan.
While they last ..... **$4.95** per pair

Fine lisle mesh hose, durable and long-wearing. Look sheer on your legs. Sizes 8½ to 10½. Black, Suntan.
While they last ..... **$2.95** per pair

NET BRIEFS

Made of fine cotton net with muslin saddle. Elastic at waist and legs. Small, Medium, Large. **$1.50**

THE DILLY

Attractive new practice suit for young dancers. Lapel collar, short sleeves, circular skirt, matching bloomers. White with red or blue trimming. Sizes 4 to 18. **$2.95**

YOU INVEST PERSONALLY IN YOUR AMERICA, WHEN YOU BUY WAR BONDS

CAPEZIO

Established 1887

MAIN OFFICE: 1612 Broadway at 49th St., N. Y. C.

NEW YORK BRANCH
1612 Broadway at 49th St.

LOS ANGELES BRANCH
411 W. 7th at Hill Street

BOSTON BRANCH
59 Temple Place

HOLLYWOOD BRANCH
6519 Sunset Blvd.

CHICAGO BRANCH
6 E. Randolph at State St.

SAN FRANCISCO BRANCH
988 Market Street

Agencies in Principal Cities

CAPEZIO, Inc. D12-43
1612 Broadway at 49th St.
New York, N. Y.

Gentlemen:
Please send me the following:
Silk Mesh Opera Length Hose @ $4.95 per pair
.....pairs Size..... Color.....
Lisle Mesh Opera Length Hose @ $2.95 per pair
.....pairs Size..... Color.....
.....DILLY Size..... Color Trim..... $2.95 ea.
.....NET BRIEFS Size..... $1.50 ea.
I enclose check..... M.O..... Send C.O.D.....

Name .....

Address .....

City ..... State .....

photos: Constantine

Left to right: Betty Atkinson in one of her less acrobatic moments; Frances Claudet in "Tambourine Dance"; Norah McCarthy and Michael Kirby in a pair number; Shipstad and Johnson in "Wild West"; and Bobby Blake and Ruby Maxson carry on while Bobby Maxson serves in the Army.

1944 ICE FOLLIES

The new streamlined Ice Follies of 1944 presented a colorful show at Madison Square Garden with a cast of more than a hundred skaters. The performance was noteworthy for its brilliant costuming, impressive scenic effects, and expert production.

As for the program, the Ice Follies certainly receives the cake for the best barrel jumping act of the year in "Grandma Gets Goin' ". The setting is placed somewhere among the Hill Billies. A letter comes from the boy in service that is about to come home on a furlough to show them all the new commando training stunts. When he arrives, the farm is turned into an obstacle race track, and the show goes on with skaters tearing over the treading machine, thru the feeding trough, around the pump, and over the windmill, to say nothing of spinning in the cheese dish. Finally, to cap the climax, Grandma gets up from her rocking chair and shows them how.

Hazel Franklin, the adorable little blonde English skating star, was featured in a smart scene called "Derby Day" (see back cover). She certainly did all the Axel Paulsens, sit spins and flying threes you could wish for, and won an ovation from the audience. Personally, we would like to see this exquisite bit of humanity also do some simple and lovely classical skating.

Phyllis Legg, the stilt skater, appeared as a peppermint stick, and proved it a clever and appropriate motivation for this branch of the art. The classic "Hansel and Gretel", however, took pretty rough treatment at the hands of the choreographers.

The oriental "Fantasy" was gorgeously produced with Strobilite and duly impressed the audience. The Thomas twins were mighty cute as French poodles, and the versatile and acrobatic Betty Atkinson came in for her share of commendation. Shipstad and Johnson had a good motivation for their humorous antics in their new roles as Wild-Westers and made the most of it. But the audience still gives the most encores to the number in which skating couples just do good old fashioned ice dances.

It is a temptation with such an able and well organized staff as the Shipstad and Johnsons boast, to turn out more and more spectacular shows each year. But after all, the real purpose of a skating show still remains to produce the best and most artistic skating available, and if it isn't available, to create it.

The Ice Follies now on tour will appear in Philadelphia from December 25th to January 22, and in Buffalo from January 24th to January 30th. From January 31st to February 5th, they will play in Toronto, Canada.

FROM OUR MAIL BAG

Note: Here is our bigger and better Mailbag with some important long letters from our readers.

Betty Manning

May I take this opportunity of expressing my gratification at finding "A Protest" in the August issue of DANCE Magazine. Praise be to the person who had the intelligence to see the far-reaching effect of unfavorable publicity given to the dance profession in the Bovington matter and the power to give voice in opposition to such treatment.

Patiently we waited for the Dance Observer to comment but nothing appeared. As time passes, the criticism of Bovington's dance activity is submerged by superseding problems and the question arises in my mind: Has enough steam been generated among dancers to move public opinion in large enough quantities to a more favorable attitude toward those who dance? Perhaps there is plenty of steam but it isn't harnessed or the rest of the machinery to accomplish the job is lacking. Should dancers have an organization to combat unfavorable criticism of their profession and related activities? Should there be an organization for dancers as there is for practically every other important professional or economic group? Should an effort be made to inform congressional committees and others in their favor?

If the DANCE Magazine were to be the organizing force of definite groups in every city and town where a dance studio or class exists, I think of how much more quickly dancers would benefit and how much more effective their protests, appeals, and campaigns could become. As things stand today, 250 words in a single issue of a national publication with limited circulation compete inadequately with the articles in several issues of newspapers published everywhere and reaching an incalculable number of readers. With an organization to take up the challenge, the DANCE Magazine's protest could be echoed and re-echoed into a significant volume equaling, perhaps, the original story in importance. Properly channeled, the indignation felt by all dancers could become useful to the purpose of demanding fair play.

Unless democracy is practiced, it will disappear. Unless each citizen exerts his right to inform his elected representatives of his interests, government will deviate from the will of the people it was organized to govern. Unless an effort is made to elect representatives who are responsive to the people's needs, fascism may engulf us. The battle for freedom is as much to be fought on the home front as on some foreign shore. The means by which the dance profession may become strong in defense of itself and its principles is thru an organization.

During the depression, dancers failed to unite sufficiently on a national program which would have been beneficial to all. The dance, music, and theater professions were split by arguments, questions of union jurisdiction, and petty jealousies. Perhaps the lessons of the war will teach us most forcibly that unity—the submerging of differences of opinion—is essential to the successful co-operation of countries, races and groups. Right now, post-war plans are under consideration by special committees representing different interests. Does the dance profession have such a committee at work in its interest? Will the post-war period find dancers unprepared to adjust to the situation when their military service ends, their war jobs are finished, the USO folds its tents, and the habits of people are directed by those groups which were able to lay their plans well in advance with financial resources accumulated to accomplish their objectives?

However, an economic depression of large proportions or an insult to the profession as a whole can not be satisfactorily handled by any individual. Such events call for a few "stagehands of democracy". The dance profession has matured and could use them now.

Very truly yours,

MERVIN LEEDS

* * *

I should like to introduce myself as a very sincere and enthusiastic balletomane. I have followed the ballet closely for the past five years and have enjoyed Dance during that time. Your editorials and the practice of publishing letters to you, seems to me very profitable. Your editorial on the issue of July 1943 was of particular interest to me . . .

I was recently stationed in the Caribbean islands and was surprised to see that balletomanes who had never been to this country read Dance regularly.

Now that the ballet companies have made America their home and now that they are combining the traditional Classical ballet with modern dancing the appeal is becoming large and very fast. New York just had a phenomenal season. I was able to see it all and also to be present at the ballet season at San Francisco last week. The opera house was full every performance and the reactions of the audience were most intelligent to a balletomane's standards. Ballet has not been self supporting but it looks as if it will be so before long. I believe that all lovers of the dance as a pure form of art should direct their efforts to encourage the appreciation of the public along that line. Dance can do a great deal for all lovers of the dance as an art. Let us have more articles and pictures on the past history of the dance. More on Karsavina, of Nijinsky, of Duncan. Their photographs are rare and valued highly. Let us have more of dance in America today. Articles on and by Martha Graham, Danilova, Massine, Argentinita. A whole issue could be dedicated to the great Markova. Here is pure art.

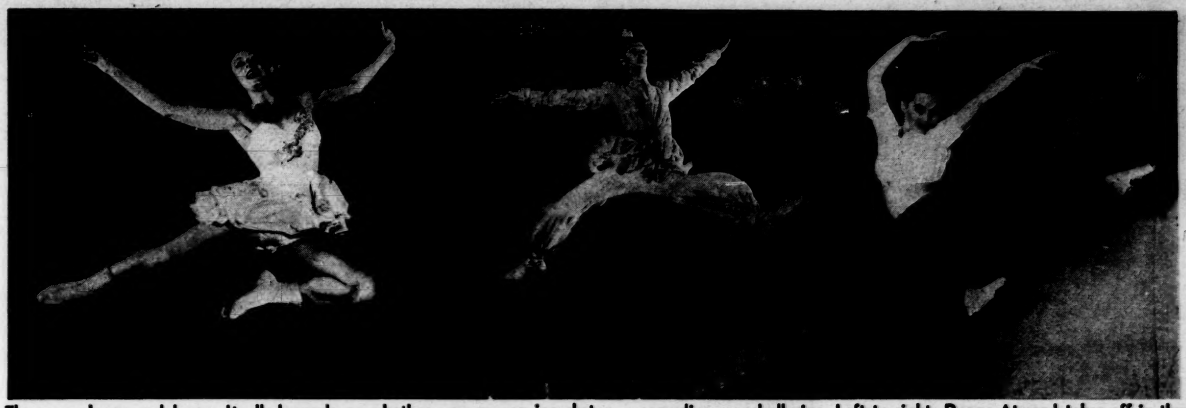
Sincerely,

LT. PETE ROSALY, U.S.N.R.

* * *

Thanks for your article in the June issue on dance as an art in colleges. Also, for reporting the advance from the modern dance. It's about time. I remember working at that 25 years ago when it had not been heard of here. Then went into ballet, all after working at acting. It has taken a long time to see real dance begin to emerge.

It was pleasant also to read Miss Barret's report of her experience . . . no, not of the experience: that was too dreadful. Think of putting on toe slippers too soon! But her conclusions are so sound as to the relation of ballet and technique. I am glad the country is moving toward sound technique. We haven't it yet. I question



There are leaps and leaps. It all depends on whether you are an ice skater, a comedian or a ballerina. Left to right: Donna Atwood takes off in the current "Ice-Capades", Ray Bolger adds humor to his pyro technics, Sono Osato has her own way of conquering space in "One Touch of Venus".

whether the physical training people know enough about technique and art to teach dance at all . . . with some exceptions . . . There is a line of abstract beauty which is the goal of classic ballet, whatever the particular content may be. Strange, one seldom hears beauty mentioned as an objective in any art, but perhaps we are passing from the time when personal expression, backed by publicity, is emphasized.

Do you not think, dear Miss Marsh, that an Association might be formed called The American Ballet Association, for amateurs? The wrong people would likely get in, especially at first, but at least it would be a start. Perhaps then there would be less talking about dance and ballet and more doing. I have spent 25 years breaking down the pedagogy and the technical exercises, and am glad to see that in the mean time you and others have got matters as far along as the June issue indicates.

Thank you,

GERALDINE RUNCHEY

* * *

I like your article, "How To Choose a Dance Teacher." The points you made are splendid and incontrovertible, but I think you omitted a very important qualification. "What does the prospective dance teacher know about music?" If that knowledge is lacking, the instruction cannot be complete, or the training really good. When dance teachers try to teach something to fit something they know little or nothing about, their usefulness suffers, because they either abuse, or murder rhythm. The lack of knowledge of music of dance teachers is their most glaring weakness, and dance organizations ought to create a music department to remedy that defect. Everything well done, is rhythmically done, consciously, or unconsciously, but rhythm consciousness rarely exists where musical knowledge is lacking.

I saw a forest ranger chop a huge tree in two, wedge like, and as smooth as if it had been done with a saw. He could do this, because his easy swing, from both sides was rhythmically perfect.

I think you made too much of "kinds of dancing," because, after all, there are only two kinds, good and bad. Singing is singing, good or bad, and to make much of such words as soprano, tenor, etc., covers the important point, which is singing. The same is also true in the realm of dancing.

To indicate the pitch of voice with such words is useful only, in the selection of singers for group part singing. The public is only interested in good singing, and the public is better posted on singing than on any other art. A prospective pupil asked a famous singing teacher what method he taught, and the answer was, "I teach singing, not method."

A good dancing lesson will contain the training that develops health, endurance, agility, alertness, balance, assurance, posture, ease, elegance, and dignity, through rhythmically coordinated movements, aided by the drive that is in music, appropriate music. To develop these qualities in our pupils, must be the main objective of us teachers, if we hope to survive, because the advance of our civilization largely rests upon the development of those human necessities.

L. P. CHRISTENSEN

* * *

I wish to congratulate you on your magazine, once more. I was almost certain that you would add Ice Skating to your magazine. I have done some of that myself. I waited and waited for the magazine to come. I thought that it would never come. Yesterday it finally did come. I was very glad to receive it.

Enclosed find $2.50 for another year's subscription. I am sorry that I couldn't send $4.00 for the two year subscription. Next month I will send $2.50 for another subscription. I didn't wish to cut the ad out of the book because I didn't want to damage the magazine. I am both a teacher and professional, that is I teach dancing while I am in the Army and am a professional dancer in civilian life.

I like "NEWS, CUES and HULLABALOOS." Could you give me the names of some of the soldiers and Wacs in the services. The names in your magazine do not give their addresses. I would like to have any that you could give me.

Best of luck to you and your staff. Keep up the good work. I remain,

Yours for better dancing,

DONALD ZANDOT JANKOSKI

* * *

I actually fulfilled my ambition and had a group of dancers on the road thru Massachusetts, Connecticut, etc. They went over rather well so I am back home to rehearse some of my former pupils for a U.S.O. tour this summer. The school, however, is still in existence.

MIRIAM KREINSON

EDNA McRAE
SCHOOL OF THE DANCE
Ballet — Character — Tap
Classes Day and Evening
Information sent upon request
Suite 500-C
Fine Arts Bldg., 410 S. Michigan Ave.
Chicago Ill. Phone: Webster 3772

Celli
Ballet Classes Daily
Former Ballet Master — Primo Ballerino
LaScala, Milan—Ballet Russe de Monte Carlo
Cecchetti Method
1697 Broadway CI 5-7358
Studio 607 N. Y. C.

FOKINE BALLET SCHOOL
SCHWEZOFF
839 Carnegie Hall CO 5-9316

Joseph
Levinoff
Ballet School
CHILDREN'S BALLET COMPANY
Ballet - Toe - Character - Spanish
Steinway Hall—113 W. 57th St.—CI 6-3846

DUVAL
THE BALLET THEATRE SCHOOL
CHILDREN & ADULTS
117 W. 54th St., N. Y. C. Circle 5-9332

ERNEST
BELCHER
"AMERICA'S UNIVERSITY OF THE DANCE"
For Professionals and Students
Open the Entire Year
Write for Illustrated Catalogue
607 S. Western Av, Los Angeles, Calif.

SWOBODA
YURIEVA
• BALLET • CHARACTER •
• ADAGIO • VARIATIONS •
50 W. 57th St. CO 5-9857

EAFIM
GEERSH
Creator of American Technique
NEW BALLET IN NATURAL FORM
3200 Coney Island Ave. Brooklyn, N. Y.
1658 Broadway New York City

alexis
DOLINOFF
Dancer—Teacher—Choreographer
Soloist of Metropolitan Opera
All Phases of Ballet
Classes Daily
(Private lessons by appointment)
CHALIF SCHOOL OF DANCE
45 Rockefeller Plaza Circle 7-1927 N. Y. C.

News, Cues and Hullabaloos

The BALLET RUSSE DE MONTE CARLO has accepted the invitation of Mayor LaGuardia to appear at the New York Center, the new civic art center, upon its return to New York City from a nationwide tour early in April. The engagement will run three weeks, at popular prices, and will include standard repertoire as performed at the Metropolitan Opera House and throughout the nation. The Ballet's new productions, "The Red Poppy", "The Cuckold's Fair", "Etude" and "Ancient Russia" will have their first New York showings at the Center. The roster ot the Ballet Russe de Monte Carlo is headed by ALEXANDRA DANILOVA, NATHALIE KRASSOVSKA, RUTHANNA BORIS, DOROTHY ETHERIDGE, MARIA TALLCHIEF, ANNA ISTOMINA, ballerinas; IGOR YOUSKEVITCH, FREDERICK FRANKLIN, LEON DANIELIAN, JAMES STARBUCH, GRANT MOURADOFF, ARMAND PICON . . . The Ballet Russe de Monte Carlo had a great financial success in Chicago. It is still Danilova Franklin Youskevitch that are rightfully the stellar attractions, but newcomer Ruthanna Boris, formerly of the Met, is reported to be having great personal success, as is Dorothy Etheridge, who is dancing the lead in "Rodeo" and several other important solo parts . . . NANA GOLLNER, who has been touring in South America with Sir Basil's Ballet, joined the Ballet to dance leading theatre roles, in Detroit on December 2nd. Her husband, Paul Petroff, also formerly of the de Basil company, will make his first appearance with the Ballet Theatre at the same time.

MARTHA GRAHAM and her group will present a dance concert on December 26th at the 46th Street Theatre, including a new solo by Miss Graham, and an ensemble called "Deaths and Entrances" inspired by the Bronte sisters . . . ASADATA DAFORA will appear at Carnegie Hall on December 13th in a program of authentic African dances under the auspices of the African Academy of Arts and Research. PEARL PRIMUS will be guest solist . . . ARGENTINITA and Company will appear at the YMHA auditorium in a program on December 12th . . . JOZE DUVAL and her company will present a concert at the Barbizon-Plaza Concert Hall on December 10th.

MARINA SVETLOVA had her premiere as prima ballerina at the Metropolitan Opera House in the production of "Carmen" on November 29th. The "blue and silver ballerina" danced the solo, "Ouvre ton coeur" with authority and charm.

The Duncan Guild presented its Second Annual Congress this year in a Sunday evening of dances and a Sunday afternoon Educational Program, both at the Kaufman auditorium of the Y.M.H.A.

The first part of the educational demonstration was devoted to fundamentals of dance movement; the second part, to dance creation; the third, to finished dances.

Those taking part were the groups of ROSEMARIE BEENK, MIGNON GARLAND, KATHLEEN HINNI, JULIA LEVIEN, ETHEL MANDELL, JOSEPHINE PETTS, CAROL ROSSIN, LILLIAN ROSENBERG, and ANITA ZAHN.

The Sunday evening program of Duncan Dancers was given by HORTENSE DOLAN, MIGNON GARLAND, KATHLEEN HINNI, JULIA LEVIEN, DOROTHY MCDERMID, ANITA ZAHN, AMERICAN DANCE GROUP, CONTEMPORARY DUNCAN DANCERS, LILLIAN ROSENBERG DANCERS, and ANITA ZAHN DANCERS.

photo: Gjon Mili

Anita Zahn's Duncan Dancers at her summer camp, preparing for the annual Duncan Guild Congress.

Outstanding on the program were the "Soviet Sketches" by the AMERICAN DANCE GROUP and a solo by KATHLEEN HINNI in which the inspirational quality and movement of Duncanism was augmented by some of the newer technical developments.

The Duncan Guild is to be congratulated on both programs and it is hoped they will continue their excellent cooperative efforts to keep this important aspect of the dance before the public.

Rehearsals are now in progress for Joseph Milner's new musical, "The Man I Ate for Dinner". ARTHUR MAHONEY is doing the choreography and he and THALIA MARA are dancing the leading roles. There will be a jazz ballet called "Eskimo Jive" and a "Dream Ballet". Music is by Mischa and Wassily Portnoff, and the show will open in Boston around the first of the year . . . PAUL HAAKON is choreographer for the new musical, "Mexican Hayride" . . . HELEN TAMERIS is choreographing the dances and dancing the leading role for "Marianne", a new show built around the Paris underground. VALYA VALENTINOFF, incidentally, will not only dance in the same show but will play the second lead.

Precedent has been broken at LA MERI's Ethnologic Dance Theatre with the introduction of a man, ALDO CADENA, of Mexico, into her group. Mr. Cadena danced with the group in four recitals last month, doing South American and Hindu dances. This newcomer to the city is also dancing with the NEW DANCE GROUP and with HANYA HOLM. La Meri's dance theatre is one of the most productive in the metropolis, presenting from four to six programs each month. Particularly exciting and artistic was the Hindu dance-drama, "Devi-Murti", choreographed by La Meri and danced by her and the Natya Dancers on November 23rd.

The operetta, "The Waltz King", choreographed by David Lichine, played in Chicago with RIABOUSHINSKA in the leading role. The lovely blonde ballerina received a tremendous ovation from the local balletomanes . . . CATHERINE LITTLEFIELD has been choreographing the new SONJA HENIE show in Chicago. It started its tour at Indianapolis in the middle of November. DOROTHIE LITTLEFIELD assisted, in the tradition of the Littlefield Ballet . . . YVONNE CHOUTEAU, now dancing with the Ballet Russe, is

photo: Mildred Hatry

Katherine Dunham and her partner appearing at the American Theatre Wing Stage Door Canteen.

only fourteen years old. She began studying at the age of two and a half, and won a scholarship with the American Ballet School at twelve.

A tragedy was averted recently by the cool and deliberate action of the owner and staff of Manhattan's Village Barn. At 8:30 P.M. when the place was packed, a fire broke out in the kitchen. The kitchen doors were immediately sealed to prevent smoke from escaping and owner Meyer Horowitz calmly interrupted the floor show, announcing that a fire drill in all night clubs had been declared by the city. Patrons grumbled but filed out good-naturedly. Only on reaching the street and spying the fire engines did they realize the fire was real. By 10:30 normal business was resumed, with the same people filling the tables again.

Four comedy dancers have joined the cast of RKO Radio's musical comedy of the merchant marine "Seven Days Ashore". The quartet, HARRY MARTIN, JACK MATTIS, DICK STOBER and AL ROSS will appear with MARCY MCGUIRE in her song number "Sioux City Sue".

LISAN KAY has choreographed a dance for VERA HRUBA, the Czech skating star who is now with Republic Pictures, to do in her next picture. The dance is that of a siren who gets what she wants and then has to run away from it. Vera Hruba Ralston, as she is now known, is to be a dancer also in her next picture and has already spoken to Lisan Kay about making a new dance sequence for it.

(*Continued on Page* 24)

LEQUORNE
HOUSE OF THE DANCE
5 W. 46 St., N.Y.C. (off 5th Av.) LO 3-0176
Ballroom, Ballet, Tap, Toe, Musical Comedy, Acrobatic, Limbering and Stretching, Body Sculpture and Exhibition Dancing
BEGINNERS — ADVANCED
PROFESSIONALS
Classes & Private Lessons Daily Till 10 P.M.
An Entire Building Devoted To Dancing

De REVUELTA STUDIOS
PRIVATE LESSONS 12-11 Daily
JUNIOR CLASSES NOW OPEN $1
Fridays & Saturdays 3-5 P. M.
SUNDAY TEA DANCES 5-11 $1.25
Escort unnecessary. Inst. incl.
Coffee Dance Weds. & Fris. 9-12 P. M. $1
(D-RAYWELTA) Established 1924
133 E. 61 St. RH. 4-9801

DONALD SAWYER
SCHOOL OF BALLROOM DANCING
Write for sample colored chart or list of teacher's notes.
637 Madison Ave. PL. 3-8639 New York City

ERNEST CARLOS
Special Material Class for Teachers, every Wednesday 11:00 A.M.
1697 Broadway Circle 7-2675
Write for new list of dances

STEFFI NOSSEN
author of "Fitness and Fun" conducts the
TEEN AGE DANCE WORK SHOP
Steinway Hall, Room 618, 113 West 57th Street
SATURDAY MORNINGS, 10 A. M.
Phone: LArchmont 2-8785

Established 1918
BEAUCAIRE MONTALVO
NEW STUDIO
SPANISH and SPANISH GYPSY DANCING
HEEL DANCING and CASTANET PLAYING
Write for Information
133 EAST 61st STREET (At Lexington Ave.)

Season's Greetings
FRANCES COLE
NOW TEACHING
1697 Broadway - Room 302 - CO 5-8680

HUAPALA
HAWAIIAN DANCES
"SPECIAL CHRISTMAS COURSE — December 20 - 31."
108 East 38th Street N. Y. C. LE 2-4044

BALLET ARTS FACULTY

BALLET
Vera Nemtchinova
Boris Romanoff
Edward Caton
MODERN - ORIENTAL
Yeichi Nimura
Lisan Kay
BALLET - TAP
Eric Victor

Guest Instructor
Agnes de Mille

PROFESSIONAL CLASSES
CHILDREN'S — ADULTS

BALLET ARTS
"61" Carnegie Hall — N.Y.C. — CO 5-9627

NOVIKOFF
SCHOOL OF
RUSSIAN AMERICAN BALLET
under direction of
BORIS and IVAN NOVIKOFF
BALLET - TOE - CHARACTER - ADAGIO
INTERPRETIVE
Classes for Children, Adults, Beginners, Professionals and Teachers
Complete Education in Theatrical Dancing.
1425 Broadway, Met. Opera House, N. Y., PE. 6-2634
215 Medical Art Bldg., Seattle, Wash., EL. 2063
12 Huntington Ave., Boston, Mass., KEnmore 6691
and Hollywood, Calif.

TATIANA CHAMIÉ
From Ballet Russe de Monte Carlo, formerly Ballet Master of Monte Carlo Opera
Opens School of Ballet
Classes and Private Lessons in Ballet, Character and Routines
SPECIAL TRAINING for dancers in the repertoire of Russian Ballets
Classes for children and beginners
200 W. 57th St., N. Y. C. Circle 7-1662

EVENTUALLY YOU WILL STUDY AT THE
VILZAK-SHOLLAR
School of Ballet
Full Curriculum
113 W. 57th St. New York Circle 6-8743

hanya holm
CHRISTMAS COURSE
December 20th thru 31st
Daily Professional Technique Classes
Saturday Morning Classes, Evening Classes
215 W. 11th St., New York 14, N. Y., WA 9-6530

NEW CHICAGO BALLET COMPANY

Another type of civic dance enterprise appears in Chicago under the leadership of Carla Bradley.

Carla Bradley studied for many years under Fokine, devoting herself to the mastery of the Fokine repertoire. She studied with Nicolas Legat in London and modern with Mila Cirul, partner of Kreutsberg. She appeared with Adolph Bolm as soloist in his San Francisco Opera Ballet, and also in London, Paris and New York as soloist.

The fact that this young devotee of the dance is willing to put her own funds into starting a local Chicago company proves her faith in herself and the ballet.

For the first performance of the Chicago Ballet Repertory Company, Miss Bradley secured the services of Madame Nijinska to choreograph two new ballets, "Vision" and "Hitch Your Wagon to a Star".

Berenice Holmes, a Chicago ballerina with many dance accomplishments to her credit, (including "The Palette Ballet" which has been giving performances regularly in and about Chicago), choreographed the ballet, "Pandora". Miss Bradley presented her ballet, "Debutante Ball" in the Fokine manner as a tribute to her beloved teacher.

Stanley Mitruk designed the costumes for Nijinska's ballets and was immediately recognized as a fine theatre artist. Julia Thecla, one of Chicago's best known young artists, designed the decor for Berenice Holmes' "Pandora" danced to commissioned music by Cherry Sale Brown.

There are twenty in the company and nine Chicago schools are represented in the dancers chosen for the corps de ballet. Besides the choreographers and ballerinas, Miss Bradley and Miss Holmes, the company consists of Edith Allard, Elda Aloisi, Ann Douglas, Gloria Frederics, Nancy Harrin, Dorothy Hill, Dorothy Howe, Romola James, Jean Kinsella, Arlene Lindstrom, Nanon Millis, Irene Rey, Alfred Floyd, Erik Kristen, Martin Neal, William Meyer, Anthony Priour, and George Verdak.

The Woman's Symphony supplies the music with Conductor Malko holding the baton. This is indeed a break for the new ballet company, as Malko was conductor of the Russian Imperial Ballet Symphony.

REVIEW by ANN BARZEL

The Ballet Repertory Company got off to an auspicious start in Chicago in a series of performances at the Eighth Street Theatre, November 29th to December 1st.

This is one of the most lavish attempts to establish a resident company in Chicago, and it had an encouraging reception. Nijinska's ballets had the master touch of a choreographer who knows how to construct a ballet, though the pieces did not quite suit the dancers. Carla Bradley's most appreciated contribution to the first program was her "Debutante's Ball", a well-knit little ballet which proved that the company had many good dancers and that it stood up as a professional troupe.

Berenice Holmes had a big success both as a dancer and as a choreographer. Her ballet, "Pandora", had the inventiveness of a dancer-choreographer who has a command of her technique and whose well-trained body leads her to

Principal performers in the debut of the Chicago Repertory Company. Left to right: Ann Baker, Gloria Gulickson, and Elda Aloisi watch a pas de deux of Berenice Holmes and George Verdak; Alfred Floyd, Edith Allard and Carla Bradley take part in a spirited pas de trois.

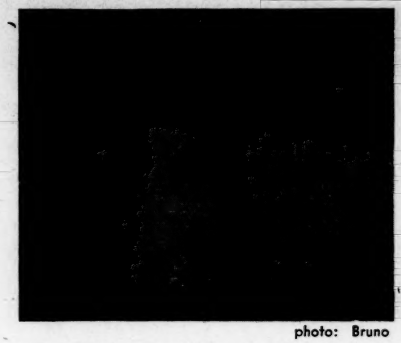


photo: Bruno

Norma Vaslavina has been signed to tour with Mia Slavenska's Ensemble, which has its first appearance at Worcester, Mass. on Dec. 29th.

explore a wide and original range of movements.

Several young people in the group stood out. Romola James has developed into a strong, useful dancer. Edith Allard, in bit parts, always caught the eye; she is a dancer with exceptionally clean technique who also creates atmosphere. Nanon Millis displayed promise, and Nancy Harrin had a radiant loveliness and possesses undoubted talent. Jean Kinsella danced balletically. Alfred Floyd and Erik Kristen were good partners and did well in mimed roles.

Miss Bradley is already planning a second series of performances.

BALLET ON BROADWAY

"One Touch of Venus" at the Imperial Theatre, is an ultra smart musical with many more than one touch of Venus, a pseudo classical motivation, and some typical Broadwayites' interpretation of Paganism, not as it was, but as they'd like it to be.

The story concerns a fabulous statue of Venus which comes to life and falls in love with an unsophisticated young barber (Kenny Baker). The svelte and sophisticated Mary Martin makes a smart if attenuated Venus, and John Boles charms as usual as a connoisseur of art—whether it be marble or flesh!

The oustanding part of the show is the ballet done by Agnes de Mille. Sono Osato proves herself a versatile and fascinating ballerina, handling the dramatic situations convincingly as well as dancing both modern and classical techniques with ease and power.

The huge, young, and talented dancer, Peter Birch gives a fine account of himself, and the corps de ballet is noteworthy for its versatility and humor.

ANNOUNCEMENT

ROLAND GUÉRARD

formerly Ballet Russe de Monte Carlo

IS NOW AN ASSOCIATE OF THE

Chester Hale Ballet School

159 WEST 56th STREET, NEW YORK CITY • CO 5-4070

Classes conducted daily by Mr. Hale at 11 A.M.
and by Mr. Guérard at 1 P. M.

OLGA TARASSOVA

SCHOOL OF BALLET

Ballet — Toe — Character

Professionals — Advanced — Intermediate

Special Classes for Children and Adult Beginners

141 W. 54th St., New York 19, N. Y. Circle 5-7672

SCHOOL OF AMERICAN BALLET

BALLET, TOE, VARIATIONS, ADAGIO, CHARACTER, CONTEMPORARY TECHNIQUE

Faculty

GEORGE BALANCHINE • KYRA BLANC • WILLIAM DOLLAR
ANATOLE OBOUKHOFF • MURIEL STUART • PIERRE VLADIMIROFF

637 Madison Avenue, New York City PLaza 5-1422

LOUIS H. CHALIF

Established 39 years — Winter and Summer School.

Intensive professional course Diploma awarded. Faculty of seven teachers in all types of Dancing.

Material Christmas Course
December 28th — 29th & 30th

DANCES
by Louis H. Chalif

Teachable and useful.
5 Text books.
3 Folk dance books.
} Instructive

Special Sale Now

CHALIF SCHOOL OF DANCE

Rockefeller Center, 630 Fifth Avenue
Circle 7-1927 New York 20, N. Y.

SPECIAL—We are happy to welcome Frances L. Chalif into the active force of our faculty.

Mme. ANDERSON-IVANTZOVA

139 W. 56th St., N. Y. C. BALLET SCHOOL COlumbus 5-2520

Tap ★ Musical Comedy ★ Acrobatic ★ Baton Twirling ★ Spanish ★ Ballet ★ Toe

WRITE FOR MAIL ROUTINE LIST

JACK STANLY

School of the Dance, 1658 Broadway, (at 51st St.) COlumbus 5-9223, New York City

LOU WILLS
SCHOOL OF ACROBATICS
CLASSES DAILY
Private by Appointment
1658 B'way, N. Y. Room 608 CO 5-9752

EDNA BALLET & CHARACTER CLASSES
LUCILE for Students and Teachers
BAUM Usable Dance Material
Send for Catalog of DANCES
23 East Jackson Blvd. CHICAGO 4

FOKINE
ARTHUR MAHONEY
Spanish Dance
839 Carnegie Hall CO 5-9316

LIMBERING AND STRETCHING
TAP
Helen McKenna
NOLA STUDIOS
Steinway Hall New York, N. Y.

ORDER YOUR WINTER WORK NOW
BILLY TRUEHART
15 YRS. SPECIALIST in MAIL ORDER ROUTINES and COMPLETE RECITAL IDEAS
(Radio's Original Tap Dancer and Teacher of Dancing Star ANN MILLER)
All Types Dances—Free Catalog of 200 DISTINCTIVE ROUTINES
Dept. D-12-43 — 159 S. Vermont Ave., L. A. 4, Hollywood, Calif.

Subscribe to
THE FOLK DANCER
Published by Community Folk Dance Center
P. O. Box 201 Flushing Station New York
A Magazine for Folk Dancers and Teachers
Music, instructions, record reviews, calendar of folk events, pictures, etc. ——— $1.25 yearly

Plan Your Spring Program Now
Ballets for Children
Ages 4 to 10 years
Story—Description of Dances—Music
EDNA AGLER
723 S.W. Park Avenue Portland 5, Oregon

DARRELL'S KIDDIE SONGS
"KEWPIE"—"Daddy Swing Baby"—40c ea.
List D 93-13 Liberty Ave., Ozone Park, N. Y.

FOR SALE OR PARTNERSHIP—Dancing and Singing School with high class reputation and exclusive clientele. School situated 25 miles from N. Y. C. Now in full progress. Good Income. Box D-124, DANCE Magazine.

KAMIN DANCE BOOKSHOP
Offers varied selection of books on the dance
1365 - 6th Ave. (bet. 55th & 56th Sts.) CI 5-7955

NEWS, CUES and HULLABALOOS

(*Continued from Page* 21)

The itinerary of the Ballet Russe de Monte Carlo for the remainder of their tour follows: December 10 to 12, Houston, Texas; December 13, 14, New Orleans, Louisiana; December 16, Memphis, Tennessee; December 17, Clarksdale, Mississippi; December 26, 27, 28, Cincinnati, Ohio; December 29, Fort Wayne, Indiana; December 30, Toledo, Ohio; December 31, January 1, Detroit, Michigan; January 3, Youngstown, Ohio; January 4, Columbus, Ohio; January 5, Springfield, Ohio; January 6, Indianapolis, Indiana; January 7, 8, Louisville, Kentucky; January 10 through 15, St. Louis, Missouri; January 17, Nashville, Tennessee; January 18, 19, Atlanta, Georgia; January 20, Savannah, Georgia; January 21, Charleston, South Carolina; January 22, Richmond, Virginia.

A zealous worker on behalf of the dance is JOHN LINDQUIST, Boston photographer, who shows his artistic color slides of the dance and lectures all over the New York and Boston areas. Mr. Lindquist appeared for the Women's Clubs of Albany, on November 24th.

We were pleased to note that the Victor Record Review editor chose the decorative and graceful dancers, MILADA MLADOVA and CHRIS VOLKOFF, for their cover featuring "The Merry Widow".

PEGGY V. TAYLOR and FRANCES MASIN presented a dance program at the Humphrey-Weidman Studio Theatre on December 5th . . . IVAN NARODNY was chairman by proxy at the American Foundation for Metaphysical Arts and Sciences in New York on November 20th . . . KAY DOWD, dancer in "Early to Bed", was married on October 30th to Lieutenant Kenneth Bald of the Marine Corps Reserve.

Outstanding dancers of the Leningrad State Theatre of Ballet and Opera, including GALINA ULANOVA and TATIANA OPPENHEIM, were presented to American screen audiences in "Leningrad Music Hall" at the Stanley Theatre this month. The dance selections included "The Dying Swan", a scene from "Taras Bulba" and the State Theatre corps de ballet dancing "Waltz of the Flowers".

BILL ROBINSON has been signed to appear at the Roxy Theatre for the holiday season.

The "Ice Capades of 1944" has been touring since July 8th and have engagements running through June 4, 1944. There follows an itinerary of their engagements through the holidays and January. December 25 to January 12, Boston; January 13 to 23, Providence, R. I.; January 25 to February 3, Washington, D. C.; February 15 to 19, Hershey, Pennsylvania.

KAREN CONRAD, lately of the Ballet Theatre, has signed with the Shuberts, and will tour soon as featured dancer in "Blossom Time".

MARY MARTIN, JEAN ARTHUR, JOAN ROBERTS, and PAULA LAWRENCE study at the Ballet Arts Theatre almost daily.

STUART AND LEA have just finished an engagement at Hotel Nicollet in Minneapolis and will now appear at the Club Royal in Detroit.

ALICE DUDLEY has formed a little ensemble called the ALICE DUDLEY DANCERS, which recently appeared at Roxy Theatre in a suite based on Kentucky mountain folk songs. The dancers besides Miss Dudley are BEATRICE SECKLER, BETTY LOW, RAY HARRISON and SAM STEEN.

Incoming dance acts at Leon and Eddie's include QUITA BRAZIL, TERRY TWINS, MILDRED AND MAURICE, and MARION LAWRENCE. SHERRY BRITTON and LAZARA AND CASTELLANO will be held over.

Dance fans were overjoyed to see Baranova dance again. She appeared with great success at Roxy's this month.

PATRICIA BOWMAN has just completed an engagement at Loew's State Theatre, and goes to the Copley Plaza in Boston over the holidays.

The largest postcard we ever received (six by ten inches) came from EILEEN O'CONNOR who is dancing an engagement at Miami Beach, Florida. At a benefit for the army boys there she met ZACHERY SOLOV of the Littlefield and Loring Ballets.

LALLA ZELIPSKAYA and BARBARA STREET are on a six months U.S.O. tour . . . FLORENCE AMYS is touring in "The Student Prince" as ballerina for the company . . . CYPRIENNE GABLEMAN is stepping into a dancing and speaking part for the New York "Merry Widow" . . . LEON FOKINE is appearing at the Palmer House with the Abbott Dancers . . . GEORGE TAPPS is at the Mayfair Room at the Blackstone Hotel . . . The DOROTHY DORBEN DANCERS are dancing several classical ballet numbers at the Edgewater Beach Hotel

PORTER LIBRARY

AMERICAN BALLERINA

(*Continued from Page* 6)

matic style together with the many-sidedness and changeability of this style, that encompassed every feminine mood from the sophisticated coquetry of the seductress to the "highest exaltation of all powers of body and soul."

It is not possible to make note of all the dancers who, during the 15 years that Augusta was still to dance (1847-1862), made a bid for Italian favor. All these celebrated virtuosos of the Blasis technique most probably did not differ as much from each other as the balletomanes of that time supposed. But each brought at least a few startling technical innovations, some special personal accomplishments, and above all tried to distinguish herself by a meticulously groomed person and fetching femininity. Amina Boschetti displayed an antique profile, was a mime of energetic realism, and danced, as a Parisian critic said, "comme une lionne." The curvelinear Olimpia Priora, with black hair and eyes and long dark lashes, had everyone stumped by the finished assurance with which she commanded the entire vocabulary of the dance. But at least in Paris one might have wished her to smile a trifle more, to show slightly more graciousness. On the other hand, pretty little Carolina Pochini charmed her audience by the exquisitely dainty grace of her dancing and the liveliness of her miming. There were in addition other Italian dancers as well as a number of foreigners, like Adeline Plunkett, Elisa Albert-Bellon, Antonietta Kurz, to name only a few, who simultaneously with Augusta Maywood celebrated triumph after triumph.

Fanny Elssler's Understudy

Augusta Maywood's initial appearance in Italy was favored by very auspicious circumstances. She came in contact with the most distinguished ballet creator of the time, Jules Perrot, who was engaged as ballet master at La Scala for that same winter 1847-48. He had composed a new ballet for Fanny Elssler, who had been signed for that season as leading dancer. It was the ballet "Faust," the plot of which was based upon Goethe's tragedy. Marguerite's destiny seemed to offer all possibilities for the greatest dramatic dancer of the time to display every facet of her genius. But Fanny Elssler was taken ill at the beginning of the season; the première had to be postponed. An earlier ballet, "Eduardo III, ossia L'Assedio di Calais", by Louis Henry, was put into rehearsal by the ballet master Augusto Hus and Augusta Maywood played the female lead with outstanding distinction.

At the same time, Jules Perrot was coaching her for the role of Marguerite, so that, as understudy, she could in a pinch fill in. When finally Fanny Elssler had recovered and the première had taken place (Feb. 12, 1848), Augusta Maywood was to be called by the second performance to substitute for Elssler: the great dancer's constitution was not yet equal to the exigencies of the role. The ballet as a whole never found full recognition among the critics. It did, however, boast several captivating scenes and stunning dances. Singled out for special approbation was the "Dance of Fascination" and the *pas d'action* of Marguerite and the seven deadly sins. Augusta Maywood regularly caused outbursts of enthusiasm in the magic scene of the first act (the pas de deux with Mefistofele).

"Genio Danzante"

Augusta Maywood's success was so spectacular as to warrant a place for her as leading dancer for the next winter at La Scala. Again she enacted the stellar role in the Faust ballet, which was newly mounted by Domenico Ronzani. Besides this, she danced "Giselle" for the first time. The critic of the periodical "La Fama" commented on her success in this role: The applause grew in intensity from scene to scene. The deepest impression, however, was made by the finale of the first act, the madness and death of Giselle. The public was as if intoxicated in an ecstasy, they demanded curtain-call after curtain-call. The critic himself could scarcely get over the deep sincerity and naturalness of the acting in this demanding scene. But of equal merit with the dramatic artist was the dancer, who seemed to touch the ground for the sole purpose of caressing it.

Some of the best-known Elssler roles became Augusta Maywood's finest performances: Esmeralda, Caterina, Beatrice di Gand. When she danced Esmeralda in Bologna, the editor of the magazine "Teatri Arte e Letteratura" devoted an article to her in especially large type in which he described "this vital, colorful, soulful, capricious, deeply emotional gypsy. Her acting was always true to life but of such truth as to stab through to the most hidden recesses of the human heart." Another critic, holding forth on the same ballet, called her representation a "mirabile parlare": when she expressed indignation, pain, terror, she was not to be surpassed by the eloquence of the mightiest orator. In this role, she made the spectator relive a martyrdom in such a way as to defy description. By the same token, she performed a large number of other roles. Repeatedly it was reported that she aroused an indescribable "fanaticism" and was virtually snowed under by bouquets, wreaths, poems, and other offerings. The public

(*Continued on Page* 32)

VICTORY VANITIES
Dance Revue. Clearly described.
"Drum Majorette" — tap with baton
"Dot Dot Dot Dash" — Baby number
"Star Spangletes" — Ballet Group
"Red White Blue" — Acrobatic novelty
"A Saucy Sailor" — Tap solo
"Miss U.S.A." — Musical comedy line
"A Merry Marine" — toe solo
"Drum Beats" — Children's novelty
"Uncle Sam" — Difficult toe solo
"Liberty Belles" — toe group
"Ballet Brittannia" — Four numbers
"Stars and Stripes" — Tap group.
Price $2.00
Each number singly 50c
Helene Caldwell 421 Walnut Street, Chattanooga, Tenn.

Just published:
HOW BEAUTIFUL UPON THE MOUNTAIN
A History of Jacob's Pillow by Ted Shawn
A handsome book, lavishly illustrated with pictures of over 100 famous dance personalities, including:
Baronova, Dolin, Krassovska, Markova, Mouradoff, Svetlova, Draper, Le Mori, Shearer, Tamiris, Winslow, Nijinska, Anna Duncan, Agnes De Mille, Barton Mumaw, Ruth St. Denis, Ted Shawn, Mahoney & Mara, Argentinita, Pilar Lopez, Federico Rey, Kurt & Grace Graff, Harrison & Fisher, Seiko Sarina. Ensembles, critics, audiences.
Only $1.00 post paid. Send remittance to:
TED SHAWN, Box 87, Lee, Mass.
An ideal Christmas present for any dancer, dance student or dance lover.

FREE FREE
COSTUME DESIGN BOOKLET
Hundreds of ideas. A Pattern available for every design.
Send for your copy now.
DEPT. D
ASSOCIATED FABRICS Co.
1600 Broadway, New York, N. Y.

NOI-Z-LESS TOE SHOE
BEN & SALLY
318 W. 46th St., N. Y. C.

FOR SALE—Dance Studio in northwestern Penna. Established 19 yrs.-downtown-Excellent enrollment. Pop. 125,000. Owner wishes to retire. Box N-60.

ALICIA MARKOVA

(*Continued from Page* 13)

a great ballerina. We both have to help Him in His plans. Today I am proud of you, but a day will come when not only your little England, but the whole world will be proud of you."

Alicia's happiness knew no bounds at the kindness of her beloved teacher. She vowed in her mind that someday she would pay her teacher much more in actual money than the fees due for lessons given. Dancing those days Alicia was fond of humming within herself as she danced,

"Little deeds of kindness,
And little words of love,
Make this earth an Eden
Like the Heaven above."

Not long after this, Princess Astafieva became thoroughly convinced that the time was ripe for Alicia to join a ballet company. Diaghileff Ballet was very famous those days, so naturally, she thought of Alicia joining that company. She knew Diaghileff very well; so at the first possible opportunity she spoke to him of Alicia Marks, and invited him to come to the studio to see her dance. One evening he came to the studio with his entire company to see this little English girl dance. On this auspicious evening Alicia danced before Diaghileff and his famous company without the least nervousness, and she danced her best. Diaghileff was highly pleased with the extraordinary genius of the child; in fact, it was difficult for him to believe that such a ballerina could grow on the soil of England or anywhere outside Russia. Though his Russian pride was hurt a little, he was happy to discover such a dancer. He invited Alicia to join his ballet.

First, Diaghileff baptized the little ballerina anew. He changed her name from Alicia Marks to Alicia Markova. He also changed the mode of dressing her hair, in short, he tried to Russianize this English girl as much as he could. Alicia Markova joined the internationally famous Diaghileff Ballet at Monte Carlo in January, 1925 when she was only fourteen years and one month old.

Markova was called the "Baby Ballerina" of the Diaghileff Ballet. At once she began her technical training with Mme. Cecchetti. At the end of three months Mme. Cecchetti discovered that she could not teach this prodigy any longer. So she turned Markova over to the great Maestro Cecchetti, himself. Later Markova studied also with Egorova and Legat. Now, she studies and keeps up her training in New York with Professor Celli, a pupil of Maestro Cecchetti.

When Markova joined the Diaghileff Ballet she was too small for the *corps de ballet*. So Diaghileff chose special parts for her. She began to dance these roles with famous dancers like Lifar, Tcherkas and Kremniev, and soon she came in close contact with such choreographers as Massine and Balanchine.

Markova had been with the Diaghileff Ballet for about five years when Mr. Diaghileff died (August, 1929). The great ballet company was dissolved. Markova's fondest hopes and dreams seemed to come to an end. She was much distressed. In fact, she was so depressed that she even thought of giving up dancing for good. But destiny had planned for her otherwise.

She danced in different London organizations like the "Ballet Club", "Vicks-Wells", and "Markova-Dolin Ballet". Then she joined Col. de Basil's "Ballet Russe de Monte Carlo". It was here, dancing with the greatest male and female dancers assembled in that company, that Markova's art had a chance to grow most rapidly.

Now she is with the Ballet Theatre. Anton Dolin has joined her again. Dolin is a perfect partner for Markova. When Markova dances with Dolin the cadence of her dance seems to sing songs in subtle spontaneity. This abiding harmony between the arts of Markova and Dolin is an asset to the art of the ballet, itself.

I have seen Markova dance as a Princess, as a Swan Queen, as a Gypsy girl, as a Taglioni, as a Blue Bird, as a Juliet, and in many other roles, but I like her best as Giselle. She told me herself that she considered Giselle as her best role.

As a servant of the arts from far off India I realize how exceedingly fortunate I am in having had the rare privilege of seeing Alicia Markova of England dance as Giselle more than once in this blessed land of America where all the greatest arts of the West will make their permanent home for the next hundred years.

During the course of an interview in the apartment in her New York hotel, I, as a friend of Anna Pavlova and Uday Shankar, once asked Miss Markova to give me a message for the young dancers of the world. The great ballerina, dressed simply in black, thought for a moment, and then softly but emphatically said:

"If you want to be a great dancer, then develop your mind more than your body. Read great books. Listen to great music. See great works of art and become intoxicated with their beauty. Don't be impatient for success. Don't rush it by artificial means. Artificially manufactured success does not last long. Real success must come from within yourself. If you have something to give, and work hard, hard and hard, public recognition is sure to follow as the day follows the dawn."

TAP, BRUSH, TAP

(*Continued from Page* 14)

co-pilot who has the stick, and he noses down a little so I can get a squirt into the first Zero's belly. By this time, the top turret gunner has his guns chattering and the three Nips peel off for another run at us, and only one of them goes down smoking.

All this time we're flying off course. You see, we try to get these Nips away from their base and run them out of gas. However, they're onto our game now and after 200 miles of running fighting, they break off and streak away. The trouble now is that we're darn near out of fuel, ourselves. You see, we lost a lot, stopping that cruiser's flak. Finally, we have just ten minutes of gas left, so the pilot tells us to stand by for a crash landing at sea. Then the first thing we know we've hit the briny, good old "Durable Dora" is awash, and we're in our rubber boats rowing like the dickens for a little green island about ten miles to the East. It's night by the time we row ashore.

Now here's what I thought might interest you, Miss Annette. We crawl ashore on this island and flop down on the beach. Just a couple of hundred yards away in a jungle clearing there are a lot of wooly headed natives having some kind of a festival. It reminded me of that Fiji Island scene we put on at our first recital. You remember when we blacked up and carried spears?

To get back to my story, there must have been five

(*Continued on Page* 27)

LEADING SCHOOLS AND ORGANIZATIONS THRUOUT THE COUNTRY

★ This is a new service which Dance Magazine has started to help its readers find the schools they want throughout the country. In these unsettled times we get many requests for a good dancing school from newcomers in towns. These schools listed below will send you circulars and greet you hospitably when you call on them.

ALABAMA

THE IRENE JONES STUDIO OF DANCE
Ballet — Tap — Ballroom
705 Randolph St., Huntsville, Ala.

ARIZONA

THE DANCE CENTER
Forrest Thornburg, Director
1517 N. Central Ave., Phoenix, Ariz.

FLORIDA

EBSEN SCHOOL OF DANCING
Ballet—Tap—Acrobatic—Ballroom
East Pine-Hyer St., Orlando, Fla.

GEORGIA

ATLANTA CIVIC BALLET
Dorothy Alexander, Director
9 Ansley Rd., Atlanta, Ga.

ILLINOIS

GLADYS HIGHT SCHOOL OF DANCING
All Types for Teacher and Professional
159 N. Michigan Ave., Chicago, Ill.

JOHN PETRI BALLET SCHOOL
Ballet — Character — Interpretative
64 E. Jackson Blvd., Chicago, Ill.

LYGA
Modern and Fitness
17 N. State St., Suite 1922, Chicago, Ill.

HARRIET LUNDGREN STUDIO OF THE DANCE
Ballet—Character—Tap
5555 Sheridan Road, Chicago, Ill.

LOLA MENZELI SCHOOL OF THE DANCE
Ballet — Tap — Acrobatic
5154 N. Clark St., Chicago 40, Ill.

INDIANA

NELL GREEN DANCE STUDIO
Ballroom — Ballet — Tap
336 E. Berry St., Fort Wayne, Ind.

MARYLAND

SENIA SOLOMONOFF Ballet Russe DANCE STUDIO
Ballet — Character — Toe, etc.
121 W. Hamilton St., Baltimore 1, Md.

MASSACHUSETTS

MARION RICE STUDIO OF THE DANCE
Denishawn — Ballet — Modern — Ballroom
350 Main St., Fitchburg, Mass.

LILLAFRANCES VILES SCHOOL OF DANCING
5 Warren Avenue
Hyde Park, Mass.

WILLETTE McKEEVER STUDIO OF DANCING
Ballet — Tap — Ballroom
10 Nahant St., Lynn, Mass.

DOROTHY WRIGHT'S DANCING SCHOOL
Ballet—Tap—Ballroom
295 Huntington Ave., Boston, Mass.

MICHIGAN

SYLVIA STUDIO OF DANCE
Ballet — Adagio — Acrobatic — Tap
603 E. Liberty St., Ann Arbor, Mich.

ELAINE ARNDT SCHOOL OF THE DANCE
Ballet — Tap — Ballroom
750 Alter Rd., Detroit, Mich.

MISSOURI

MYLDRED LYONS STUDIO OF DANCE
Ballet — Tap — Acrobatic
Mainstreet Theatre Bldg., Kansas City, Mo.

CONSERVATORY OF MUSIC (Marjorie Sayles)
Ballet—Tap—Ballroom
3500 Walnut, Kansas City, Mo.

NEW YORK

HOWELL'S DANCE SCHOOL
Ballet — Tap — Ballroom, etc.
463—65th St., Brooklyn, N. Y.

MARY DALE MORATH
Modern Dance
63 East 11th St., New York, N. Y.

YOUNG DANCER'S STUDIO
Ballet—Modern
5 West 52nd Street, New York 19, N. Y.

GLADYS D. BLISS SCHOOL OF DANCING
Every Type for all ages
RKO Bldg., Rochester, N. Y.

NORMA ALLEWELT DANCE SCHOOLS
Drama — Ballet — Tap — Ballroom
445 S. Warren St., Syracuse, N. Y.

OHIO

ETTA MARIE PARRY STUDIO OF DANCE
Ballet — Tap — Acrobatic — Ballroom
122—5th St., NE. Tel. 2-9701, Canton, Ohio

PEP GOLDEN DANCE STUDIOS
Ballet — Tap — Acrobatic — Ballroom
6th & Main Sts., Cincinnati, Ohio

JOYCE MANNING STUDIO OF DANCING
All types of Stage Dancing
9716 Lorain Ave., Cleveland, Ohio

OREGON

THERESA M. STOPPER SCHOOL OF DANCING
Ballet—Toe—Spanish—Tap—Ballroom
309 Scott Bldg., 420 SW Wash., Portland, Ore.

PENNSYLVANIA

VERA LIEBAU INSTITUTE OF DANCE ARTS
Tap—Ballet—Acrobatic—Baton—Ballroom
954 Liberty Ave., Pittsburgh, Pa.

AENNCHEN'S STUDIO OF THE DANCE
Ballet — Tap — Ballroom
7040 W. Garrett Rd., Upper Darby, Pa.

VIRGINIA

OLIVER SCHOOL OF DANCE
All Types
1318 Colley Ave., Norfolk 7, Va.

NATIONAL ORGANIZATIONS

CHICAGO NAT'L ASS'N OF DANCING MASTERS
20 East Jackson Blvd., Chicago 4, Ill.
Ermie Schultz, President; William J. Ashton, Sec.

DANCING MASTERS OF AMERICA
1215 Connecticut Ave., Washington 6, D. C.
Mrs. Anna M. Greene, Pres.; Leroy H. Thayer, Sec.

See that your School or Organization is represented on this page. To DANCE Magazine subscribers the rate for a 12 month listing is $10, to non-subscribers, $12. Send in your listing TODAY, enclose check (or Money Order).

TAP, BRUSH, TAP

(*Continued from Page 26*)

hundred of them in front of us, so they outnumbered us fifty to one. We didn't know whether they were friendly or not, but there was only one way to find out. I was elected.

Well, you should have seen the reception I got, Miss Annette, as I walked into that firelight in my dripping wet uniform. I remember I got stage fright at that first recital of yours, but it was nothing like this. These Fuzzy-Wuzzies stopped their singing and five hundred pairs of eyes began to stare at me. One big buck in the front row started to reach for a spear, but I had sense enough not to reach for my gun. What use would it have been against five hundred?

It was funny how I kept thinking of that dance recital back home. Suddenly, I had an idea. I yelled to the fellers. "Start to whistle Yankee Doodle", I told them, "Whistle as loud as you can and don't stop. Clap your hands in tempo, too."

On the edge of the clearing was a big overturned native canoe. I hopped on it in my flight boots and started a tap routine. They sounded just like my old cowboy boots that I did the wild west tap dance in. You probably know which one. It begins, TAP-BRUSH-BRUSH-TAP. You remember, the one you teach all the beginners.

I went through that routine four times with variations, and then began again. By this time the Fuzzy-Wuzzies had taken up the clapping and you could hardly hear my crew out in the underbrush whistling "Yankee Doodle". Anyway, that dance seemed to make me a blood brother to the tribe. We stayed up all night with them and it was more fun than any six poker games. In about a week a PBY sighted our signal-panel on the beach and picked us up. As I write this, the mechanics are tuning up "Durable Dora II" for us on the tarmac outside. I've got to sign off now and get into flight togs, but I did want to write to you and tell you about that midnight tap-dancing jam-session with an all naked black audience. The rest of the guys send their regards, too. Honest, Miss Annette, we want you to be thinking up a good tap routine for ten men because, as I said before, if we all get out of this mess, we're going to come to Center City and pay you a visit . . . "

Best regards,

Paul

Tech. Sgt. Paul T. Keene

Miss Neeley folded the letter and put it back in its rumpled envelope. She was surprised to find that she was crying. In her bare feet she walked across the reception room for a look at the eight year old boy, third from the left, second row, Class of 1927. Yes, he was there, wearing a ten gallon hat, chaps, boots and spurs. She remembered so well that to please him, she had called the little old beginner's routine a Cowboy dance. Tap-brush-brush-tap.

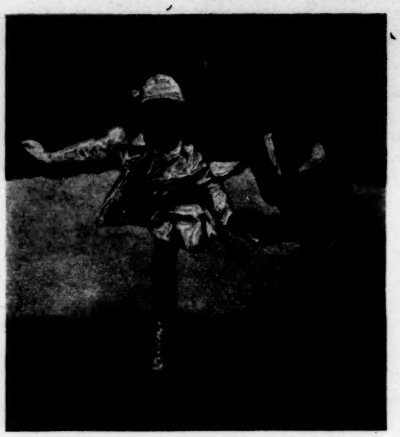
ICE BALLET

(*Continued from Page* 11)

Berens, Viennese composer who conducts them each year for the Opera Ballet, and musical collaborator with Christensen on several original ballets. Obviously, the musical side of the picture was very well fitted to the rest of the design. Actually, in retrospect, it is doubtful if America's first season of ice ballet could have attained the success it did without the support of this ideally-qualified musical organization.

By this time the reader may suspect that Californians were enthusiastic over the results. Witness this excerpt from a review of the sixth and final performance in the Berkeley Gazette: "Here in Berkeley a new form of entertainment has been born, with some of the usual pain of travail to be sure, but to the credit of the courageous Festival management the lusty newcomer is one which will make its influence felt on the trend of future ice shows everywhere. Friday's closing performance at Iceland settled the point with finality if any doubt existed earlier." Or hark to Bob Blake, critic of the metropolitan Oakland Tribune: "The day of the competition solo in ice skating revues is dead. It was officially 'killed and buried' at Berkeley's Iceland last night by William Christensen who directed 'Revel In Russia' for the Berkeley Festival Association."

In all, almost two hundred skaters were used in the cast. The headliners included names that read like the "Who's Who" of Western skating. Only a very few were professionals, notably Hans Johnsen of Cleveland and Sun Valley, who doubled as Director of Ice Choreography and skate soloist; Phyllis Ann Thompson, who appeared in Sonja Henie pictures; Harry Doose of San Francisco, and Benny Randall of the Iceland staff. On the amateur side of the ledger some of the assets Christensen mustered were Marcella May and James Lockhead, Jr., 1943 National Skate-Dance Champions; Beverly Licht and Marcus Nelson, respectively the Women's and Men's Pacific Coast Senior Singles winners; Margaret Field, Western Junior Women's Singles titlist; Barbara de Julio, Coast Pair Champion; Hope Anderson, Pacific Coast Juvenile Champion, and Marilyn Grace, California Junior Singles Champion. Others, equally effective although lacking



Virginia Baxter and Jimmy Levien, winners of Lake Placid Children's Silver Dance Contest.

the U. S. F. S. A. honors, included the versatile star and Assistant Director, Peggy Bates; Coast Juvenile runner-up Mary Lou Walker; Comedian John Tomaschke; Willie Shepard, a converted hockey player; Nadine Thompson, Marilyn McDonald, Inge Lubahn, Carolyn Welch, Adele Hay, Lois Walker, Douglas Tyler, Jeanne Hills, Howell Janes, Zoe Longfield, Ed Robles, and the incredibly smooth pair, Peggy Egan and Dick Burgess. Each of these people had leading or principal supporting roles in one or more of the six performances, and all are well known in Western skating circles.

On three of the six evenings the programs were fortified by the appearance of the San Francisco Ballet Company. The dance numbers were presented from a large platform erected over the ice, and because of the vast distances encompassed by the square city block of the rink's enclosure, they were spaced more generously than in conventional theatre performances. Miss Ruby Asquith, Prima Ballerina of the San Francisco group, danced the principal feminine parts, with Josef Carmassi and Frank Marasco alternating in the male leads.

Each of the six Friday night performances had its own theme. The season opened July 16 with "Mardi Gras", an ice ballet of circus life with entirely original choreography by Christensen and Johnsen. Highlight of the premiere was an emotionally forceful interpretation of Ravel's "Bolero" with Barbara de Julio as soloist and a large supporting cast. The second show, "Gay Vienna", played to a capacity house of four thousand and was distinguished by the first appearance of the San Francisco Ballet, opening with selections from "In Vienna" and by an ice burlesque of a figure skating competition entitled "The Crowning of the Ice Queen."

Theme for the third performance, "Pan Americana", as might be expected, was woven about the music and dances of the Americas, North and South. Heightened by unique lighting at center ice, the feature of the evening was an Andalusian Dance by the San Francisco Ballet star, Betty Paredes. This number was performed on a circular stage, and consisted of Miss Paredes' spirited solo supplemented by an extensive all-girl chorus on the ice.

In his fourth performance Christensen really hit pay-dirt. This was "Revel In Russia", and it finally brought home to the vast audience the full impact of what the Director had sought to accomplish. Time and again the show was stopped dead in its tracks by the thunderous applause. Top-notch solos by 1943 Champions Beverly Licht and Hope Anderson were relegated to the position of mere details by the two ensemble numbers which served notice on this night of August 6 that true ballet on ice had come for keeps. The first of these was Christensen's sympathetic delineation of the Prokofiev work, "Peter And The Wolf", with Phyllis Ann Thompson as Peter, Marcus Nelson as the Wolf, Margaret Field as the Bird, Peggy Bates as the Cat, Jeanne Hills as the Duck, and Howell Janes as Peter's Grandfather. Lighting and setting were as unique as the choreography, with grandfather's cottage, the tree, and even the garden gate present without incongruity on the ice floor. First place for imaginative picture-making must be given to Schroeder's creation of an amazing lake on the ice solely through the medium of lighting. Gerald Marsh, sedate University professor, helped weld the descriptive musical poem into a unified whole with the pantomime by his sensitive narration of the piece.

For the finale on this night the Festival showed Christensen again at the peak of his powers with an all-ice ballet to the familiar Tschaikowski "Nutcracker Suite". There was much here that was reminiscent of his choreography of the number for the San Francisco Ballet, but it was adapted to the demands of skating with a fine

(*Continued on Page* 30)

AMERICAN CONCERT BALLET

(*Continued from Page* 5)

occasion demands. This is an excellent democratic philosophy and gives very artistic results.

In the opening "Concerto Baroco", choreographed by George Balanchine to Bach's music, the whole company gave good account of themselves as skillful dancers maintaining the brilliant pace of the choreography in an amazing manner.

All in all the American Concert Ballet has accomplished what it set out to do, which in its own words is as follows:

The American Concert Ballet is to the large Ballet Company what a Chamber Orchestra is to a Symphony Orchestra. The choreographer uses his dancers to the fullest extent as individuals instead of the usual structure: ballerina, soloist and corps de ballet of traditional ballet. This company has been formed by American choreographers and dancers to follow in a new form the direct line of classical ballet technique.

A roster of the company is revealing of youth and its promise: WILLIAM DOLLAR, American Ballet, Ballet Caravan, Metropolitan Opera, St. Louis Municipal Opera, Radio City Music Hall, Ballet Theatre and Rosalinda; TODD BOLENDER, Ballet Caravan, Littlefield, Company, Ford Ballet, American Ballet and Rosalinda; MARY JANE SHEA, American Ballet and Ballet Caravan, Ford Ballet, New Opera Co.; GEORGIA HIDEN, American Ballet, Ballet Theatre and Rosalinda; LILLIAN LANESE, Rosalinda; ZOYA LEPORSKY, San Francisco Ballet, Dance Players, Ballet Theatre and Merry Widow; YVONNE PATTERSON, American Ballet, Metropolitan Opera, Radio City Music Hall, Goldwyn Follies and Rosalinda; SALLY SHEPARD, Mordkin Ballet, Vagabond King; ADELAIDE VARRICCHIO, Metropolitan Opera, American Ballet, Ford Ballet; JANE WARD, New Opera Co. and Merry Widow; PATSY WHITE, First appearance American Concert Ballet; EDWINA SEAVER, New Opera Co.; EDWARD BIGELOW, Rosalinda; AARON GIRARD, Ford Ballet, Littlefield Co., Ballet Russe, Something for the Boys; FRANK MONCION, New Opera Co. and Merry Widow; STANLEY ZOMPAKOS, New Opera Co. and Merry Widow; CARLYE RAMEY, JEANNE JONES.

It is in young ambitious dance com-

(*Continued on Page* 30)

Best Holiday Wishes

FROM

Selva & Sons, Inc.

209 WEST 48th STREET, NEW YORK

NEWARK BRANCH — 4 WARREN STREET

Season's Greetings

To our many friends in the dance world, a message of greeting and thanks. We greatly appreciate the confidence you've shown in us through the year now drawing to a close. May the year to come find a world at peace in which we can continue our most pleasant relationship.

"The House of Service"

MAHARAM

MATERIAL CORPORATION

New York . . . . . 130 W. 46th Street

CHICAGO . . . . . 6 East Lake Street

LOS ANGELES

"Back the Attack—Buy War Bonds"

CIVIC BALLET

(*Continued from Page* 9)

and evening, with thirty dancers representing eight dancing schools and four choreographers. Mrs. Oscar Smith, wife of the music critic, gave a short introduction about the Civic Ballet which helped greatly to interest and inform the audience.

The following program was presented during the Second Annual Summer Music Festival at the University of Akron: Les Sylphides (Chopin), directed by Betty Holliday King; May Night (Palmgren), choreographed by Adeline Ott Lahrmer; Dance of the Candy Fairy (Tschaikowsky), choreographed by Betty Holliday King; Study in Arabesque (Galos), choreographed by Dolores Halter; Polka Trio (Strauss), choreographed by Dolores Halter; A La Bien Aimee (Schutt), choreographed by Arlene Zwicker; Polonaise (Rimsky-Korsakov), choreographed by Betty Holliday King.

To raise money for this performance prizes of tickets to ballet were given to those selling the most seats. Patrons and teachers gave bridges and parties. At the Russian Tea at Mrs. King's the ballet company appeared in Russian costumes and everything was carried off in the old ballet world manner.

In an interview with Mrs. Holliday King recently she pointed out, Akron Ballet was the best promotion the dance had ever had in Akron. It had brought favorable publicity to all. Mrs. King also stressed that the Civic Ballet greatly enhanced the dancing lessons, giving an incentive to students and carrying their interest on from dancing school days into a life interest. It gives the talented student the necessary advanced training and experience at home without her having to go to the far away big expensive city to get it.

The Akron Civic Ballet has not only cemented friendship among the worthwhile dancing teachers, said Mrs. King, but it has affiliated all teachers of the arts in a co-operative civic art project.

The rules for active participants in the Akron Civic Ballet are few and simple but completely enforced:

1. Each member to pay $1.00 per month to go into a fund for costumes.
2. Member is automatically dropped from Ballet Company if absent from more than two rehearsals and must be prompt for calls.
3. Member must be studying dancing now and continue to study or be automatically dropped from company.
4. Member must not change teachers throughout the season.
5. Members must be 12 years or older.

This year the fast growing young Civic Ballet is looking forward to exchanging engagements with other towns.

Right now they are busy preparing their second Christmas festival. A new development this year is the Junior Group made up of fifteen girls from nine to twelve.

When the Ballet Theatre appeared in Cleveland the Akron Ballet Company turned out in a big way, arriving one hundred and fifty strong. This is only one of the many ways Civic Ballet becomes the backbone of dance support.

photo: Thomas Korn

From the looks of this photograph of Bird Kirtley's advanced students, Joplin, Missouri, is ready to have a Civic Ballet Company. Left to right: Janet Nell Kennedy, Margo Crowdus, Jeanette Geisert, Betty Balsley, Sally Thomas, Alice Jean Andrews, Veda Merle Freuler, Patty Coyne, Rosemary Gooch, and Mary Thomas. We congratulate Miss Kirtley on these toe points.

AMERICAN CONCERT BALLET

(*Continued from Page* 29)

panies of this sort that the hope of the future of dance art lies. It is proof that the dance, itself, and youth alone with its dreams, and all the old-fashioned virtues of dedication, perseverance, industry and sacrifice are the real things that art is made of, and not the bumptious publicity, the big business philosophy, and the overbearing patronage, and the endless conniving, catering, and double crossing that some people try to make youngsters believe are essential to Dance Art. So young people, take over and don't let the oldsters frighten you with their money, power and prestige. Art is not born of such, but of youth, inspiration and dedication.

HOW ONE "Y" DID IT

(*Continued from Page* 7)

are from the modern school, all techniques are welcome and each is judged by experts in that field of the dance. The winners of this year's contest are Robin Gregory, Matti Haim, Gertrude Lippincott, Pearl Lang, and Carolyn Wilson.

The Y.M.H.A. has also played host to a number of important educational dance projects, among them the National Dance Congress; the Annual College Dance Demonstrations; the Duncan Annual Dance Congress; Hebrew Dance Group, Rikud Ami, directed by Corinne Chochem.

But most of all, the Y.M.H.A. has given its community a live and helpful dance center which has inspired its followers with first class dance performances and followed up with basic class instruction. The registrations in classes continue to increase. This year's enrollment doubled that of last year. Classes include modern, ballet, folk, ballroom and classes in basic dance rhythms for children.

This is a fine educational project for any "Y" to accomplish. It is interesting to note that the Y.M.H.A. board of directors has been in hearty agreement with the dance center from the first and have been greatly gratified with its success. Louis M. Loeb, Acting President, and Executive Director, Jack Nadel, are to be congratulated on the vision that has made the Y.M.H.A. one of the important dance influences in New York City.

Again "Congratulations, Y.M.H.A.!" and here's hoping Mr. Kolodney will continue his fine work and leadership in making the dance an important part of the "Y" program.

ICE BALLET

(*Continued from Page* 28)

feeling for the blade art. Your favorite dances were included, the Sugar Plum Fairy, the Dance Chinois, the Trepak, and for a breath taking close, an eye-filling spatial "Waltz Of The Flowers".

"Ballet Of Youth" on the fifth Friday was noteworthy for its ambitious undertaking of Ballet Divertissements from the third act of "Coppelia". This was put on as a sort of joint venture, alternately from the ice floor by the skating cast and from the stage by the San Francisco dancers. The production was well integrated, proceeded smoothly with no feeling of transition from one medium to the other.

When originally scheduled, the theme for the sixth and final performance called for "Gypsy Melodies", but by this time the populace had taken the ice ballet to its heart. A clamor arose and swelled to crescendo proportions for encores of the most popular numbers, notably the Andalusian Dance from "Pan Americana", and the two Russian night favorites, "Peter" and the Nutcracker Ballet. Never one to stand on precedent, Schroeder called a quick conference of those in authority, original plans were scrapped and these numbers went back into rehearsal. Thus, as "Review Of Reviews", the third Berkeley Festival and the first season of ice ballet came to a triumphant close on August 20.

What lies ahead for next summer? Well, for one thing, the Berkeleyans have no intention of slipping back into the rut of ice carnivals. The "dance on ice" envisioned by editor Murray will again live in the city across from the Golden Gate. "Next year," says Schroeder, "we'll really show you something." "Next year," says Festival President Hink, "the entire community will support this civic entertainment venture to an extent that will make our current success look like a rehearsal." Director Christensen looks off into space, contemplatively. "Next year?" he asks. "Oh yes, next year with this experience behind us I can foresee tremendous progress." And he launches into plans already taking shape in his active mind, and almost forgets to dash for the train that will carry him to San Francisco's Curran Theatre in time for the opening curtain at the "Rose Masque" where his ballet troupe is scoring new successes nightly.

With a large nucleus of stars, a capable supporting cast, a seasoned managerial team, and above all with "Bolero", "Peter And The Wolf", the Nutcracker, and "Coppelia" now in their repertoire, it would seem that the Berkeleyans are justified in their enthusiastic forecasts.

BAUM'S

AMERICA'S GREATEST THEATRICAL DEPARTMENT STORE

Extends

Christmas Greetings

BUY WAR BONDS

★

Never Knowingly Undersold

★

NATIONAL DISTRIBUTORS OF *De Luco* DANCE FOOTWEAR

Baum's INCORPORATED 106-114 S. 11th ST. PHILADELPHIA, PENNA.

COSTUME FABRICS AND ACCESSORIES

ICE DANCE DIAGRAMS AND DESCRIPTIONS
GOOD RECORDS FOR ICE DANCING
are regular features of
Skating
official publication of the
United States Figure Skating Association
Canadian Figure Skating Association
Four Issues a year
Price $2.00 **30 Huntington Ave., Boston**

AMERICAN BALLERINA

(*Continued from Page* 25)

admired not only her dance artistry; it adored "questo genio danzante, questa carissima creatura" (this dancing genius, this darling creature).

Of all these ballets, among which were also to be found several that smacked strongly of the melodramatic, just one of a specific type (an American ballet) is mentioned here:

"Uncle Tom's Cabin"

Giuseppe Rota, a young creative dancer, was engaged with Augusta Maywood for the fall 1853 season at La Scala. He was commissioned to produce a ballet and was looking around for a suitable story. An Italian translation of the world-wide best-selling "Uncle Tom's Cabin" had just been released. In that period of the "ballet d'action", Rota did not find it too difficult to adapt this epic story as a ballet. We are prompted to assume that Augusta Maywood inspired him no little in his choice of the negro ballet. But Rota took the characters and events of the novel and tossed them topsy-turvy together, contriving a new plot to suit his own whims. One sees neither Mr. Shelby nor St. Clare, nor Little Eva nor Miss Ophelia nor Topsy. The story assumes an allegorical twist by nature of the opening and closing scenes. In the first, the colored and white races become alienated; in the last, they are reconciled by the "Genio dell'Umanita" and unite themselves to a jubilant "Contradanza".

The main character is George. But in the ballet he is not made to flee from his master; rather, he is bought free at the very beginning by an English consul. He then dedicates himself as a kind of philanthropic missionary to the enlightening of the slaves and the struggle for their emancipation. Thus he appears on the plantation of Mr. Legrey, who is, however, infinitely less vicious than the Simon Legree of the book. In Legrey's ownership are Uncle Tom, Aunt Chloe and her children and grandchildren, among them the beautiful Dellay upon whom Legrey has a hungry eye. He sells her father, her husband and her child to a slave-trader. The ensuing scenes bring the flight, the pursuit, the capture, and the miraculous rescue of the entire family. The ballet, it is true, kept the intent of Mrs. Stowe's novel but it lacked much of her vivid depiction of character and background.

Augusta Maywood must have given a searching realistic portrayal of the unfortunate Dellay. The ballet proved a phenomenal success. In the next twenty years, it was played in many theatres under a variety of titles (Bianchi e Negri, La Capanna di Tom, Giorgio il Negro). In London Rota himself staged it in 1863. Following Maywood, other illustrious dancers essayed the role of Dellay, among them Ferraris, Fuoco, and Boschetti. (We might note here the totally dissimilar treatment of this theme by an American writer of our time, E. E. Cummings, in his dance-poem "Tom", published in 1935).

Tragic Shadows

Augusta Maywood's greatest achievement still remained her Marguerite in "Faust". She danced this role repeatedly almost to the very last. A Venetian critic remarked: "What stirs, enraptures, ravishes the spectator in watching 'Faust' is the wonderful power of expression of the ever great and hardly enough praised Augusta Maywood." Writing in as hymn-like a vein, a Bologna critic finds everything about this Marguerite (soul, expression, fire, power) absolutely undreamed-of and almost beyond credence.

Some Italian critics placed Augusta Maywood on an honor roll of dancers on which they had inscribed the names of only Taglioni, Elssler and Cerrito. Thus she decidedly enjoyed such fame and favor in Italy as did hardly any of her most important rivals. But was she happy and proud of this unique triumph? We know nothing of the inner life of this dancer whose personal charms captured her public as completely as her art as danseuse-tragédienne. As an artist, she obviously retained all the energies of her youth. But it seems that the deep shock of the Mabille adventure had sapped her energies as an individual. Evidently, this experience cast a deep tragic shadow over her entire life.

She never again danced outside of Italy, except for a single guest appearance in Vienna in 1854 where she renewed the old triumphs. All her great and lesser rivals (Fuoco, Rosati, Ferraris, Pochini, Priora, Boschetti, etc.) went to Paris to receive judgment from the internationally accepted critics. From there they travelled on to London, St. Petersburg or Madrid. The statement that a Parisian critic wrote of the dancers as far back as 1836, still held good: "On les paye en Angleterre, mais c'est en France qu'on les juge." Augusta Maywood never again tread the boards of the Paris Opera where she had overnight made her name. Likewise, she avoided London, where year after year an ensemble of stars gathered and where especially a dancer of her *genre* would have been welcomed with wide-open arms. Instead, she contented herself in Italy with second- or third-rate ballet masters whereas in Paris she might have been able to work with the last great ballet creator of the century, Arthur Saint-Léon.

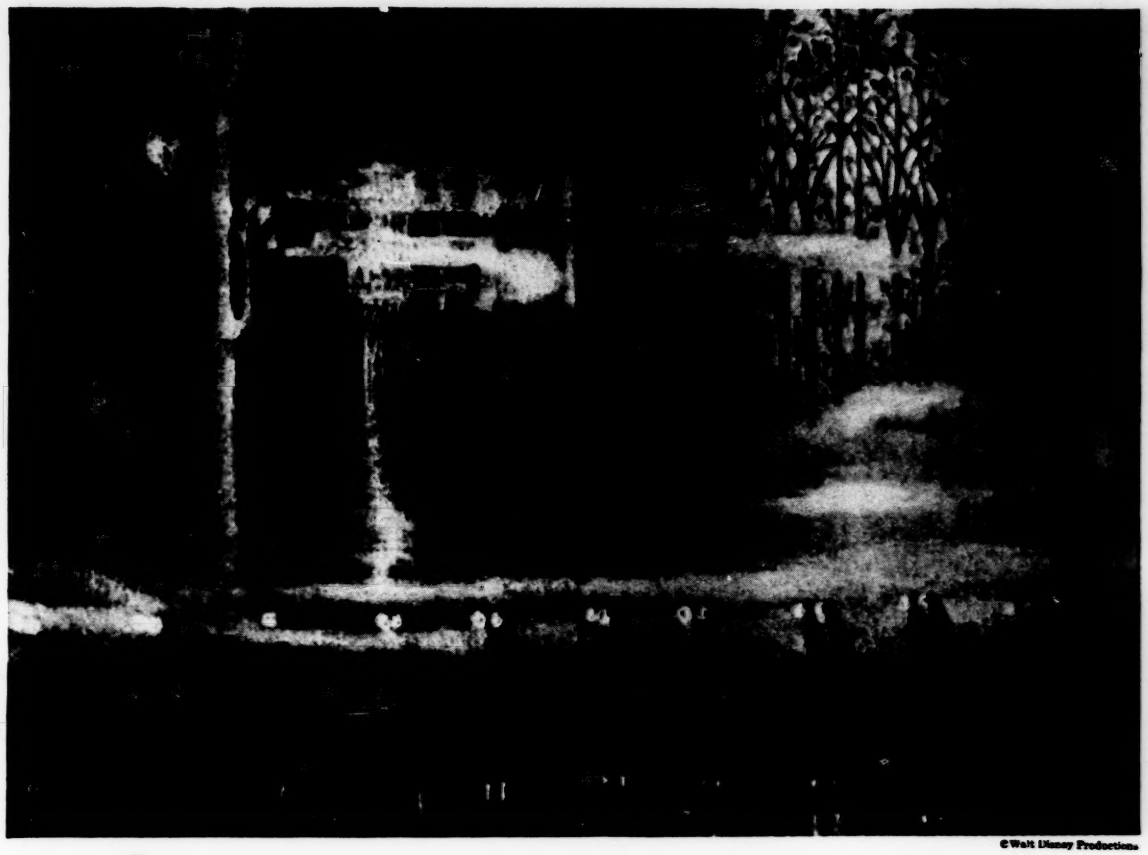
She remained in the shadows. After she had resigned from the stage in 1862, Signora Gardini (Augusta Maywood had married a second time) led a retired life in Florence. About the special character and the duration of this autumn of her life nothing is chronicled. It dissolves in a pool of darkness.

★

Katya Delakova & Fred Berk
PRESENT
"MAKE WAY for TOMORROW"
Times Hall, 44th St. West of Broadway
January 23rd at 8:30 P.M.
A dance drama based on different folk customs. Accompanied by a singer of American Folk tunes and two narrating voices.

★

PLATE • GLASS • TOOTHBRUSH
$1.50 each
Made of Bakelite. An ideal gift for children as well as grown-ups. Your name hand painted on every item. Also a good selection of Gifts for that friend you forgot at Christmas.
TOWN & COUNTRY GIFTS
906-908 Madison Ave., New York



©Walt Disney Productions

What's the word you think most of at Christmas?

THERE'S one word men of good will everywhere associate with Christmas.

That word is *"Peace. Peace on earth"*...

There can be no peace this Christmas. Not one of us would want the only kind of peace there could be, an inconclusive peace.

But we do want the right kind of peace as soon as possible. And this Christmas we can help hasten the coming of that wonderful day, by making War Bonds our chief gift.

Every Bond you buy brightens the chances of a better world than man has ever known.

How, then, could you possibly give a better present than Bonds, Bonds, Bonds? Give them to each member of the family. Give them to your friends. Give them to *everybody—the greatest gift of all!*

Give War Bonds for Christmas

RUDOLF ORTHWINE CORPORATION

Printers of DANCE Magazine

SKATING

GOLDEN GATE ICE BALLET

Robert Ingram—page 10

ICE FOLLIES 1944

Mercury—page 17

NEWS, CUES and HULLABALOOS

Buzz Z. Buzz—page 20

Hazel Franklin, dainty English skating star, is now appearing with the new 1944 Ice Follies.